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### GLUCK'S ARMIDA.

IN 1776 Gluck's *Alceste* was produced at the Grand Opéra, Paris, but the severe music was not to the taste of the public. Its merits, however, were not wholly ignored. The composer, after the performance, met his friend l'abbé Arnaud, and cried out, "*Alceste est tombée !*" "*Tombée du ciel*," was the ready reply of this enthusiastic follower of the master. The work, however, gave rise to considerable discussion, and *Armide*, produced September 23, 1777, was awaited with considerable interest. It was attacked by La Harpe, who wrote : "Il n'y avait ni mélodie, ni chant dans le nouvel ouvrage, tout se passait en récitatifs." He found the rôle of *Armide* "presque d'un bout à l'autre une criailerie monotone et fatigante." These sentences are extracted from La Harpe's notice of the opera, which appeared in the *Journal de Politique et de Littérature*, October 5th, 1777. One week later a letter, written by Gluck, and addressed à M. De La Harpe, appeared in the *Journal de Paris*. In it he proposes to adopt certain advice given to him by La Harpe with regard to the rôle of *Armide*, and adds, "Si quelque mauvais esprit s'avisait de me dire : Monsieur, prenez donc garde qu'*Armide* furieuse ne doit pas s'exprimer comme *Armide* enivrée d'amour ; Monsieur, lui répondrais-je, je ne veux point effrayer l'oreille de M. de la Harpe, je ne veux point contrefaire la Nature, je veux l'embellir ; au lieu de faire crier *Armide*, je veux qu'elle vous enchante." In this attack and retort we catch a glimpse of the paper warfare fiercely carried on both by friends and foes of the master, and a warfare in which, as we have just seen, the composer himself took part. In a parody of *Armide* occurred the following lines :—

"Acteurs en chef sans nul remord,  
Bravez les lois de Polymnie ;  
Le goût sans doute a toujours tort,  
Puisque le goût défend qu'on crie  
Voici le mot, songez-y bien  
Crier est tout, chanter n'est rien."

Gluck was indeed, as he has been often styled, the Wagner of the eighteenth century.

The libretto by Quinault was the one to which Lully set music. His opera, *Armide*, produced in 1686, was

revived, curiously enough, in Paris in 1778, the year after the production of Gluck's *Armide*.

The argument is as follows :—

In the first act *Armida*, Queen of Damascus, appears with her two attendants Phénice and Sidonie : the Queen is in a sad mood, and they seek to comfort her. She has youth, beauty, glory, and power, but she fears Rinaldo, the renowned Christian knight, and she is annoyed that he has not been captivated by her beauty ; that he does not, in fact, reciprocate her love for him. But sounds of trumpets are heard, and Hidralt arrives. He is her uncle, and a great master of magic arts. He is advanced in years, and, before his eyes close in death, he wishes to see his niece's empire consolidated by a happy marriage. But she fears the hymeneal bonds, and, at best, would only unite herself with one who could boast himself the conqueror of Rinaldo. The chorus then sing of the power and beauty of *Armida*. But a change comes over the bright scene : the warrior, Aronte, in charge of the Christian captives, comes to tell how one mighty in strength rescued them. "It was Rinaldo," cries out *Armida*. "He himself," replies Aronte. The first act ends with a wild chorus, in which soldiers and people express their impatience to pursue and overtake the enemy. The second act opens with a scene between the famous knight Rinaldo and Artémidore, one of the captive knights whom he has delivered. From their conversation we learn that Rinaldo, whose hands are stained with the blood of proud Gernaud, has been banished from Godefroid's camp as unworthy to take part in the deliverance of the Holy City. As an exiled knight, therefore, whenever opportunity presented itself, he has been helping the weak and oppressed, and hence his last exploit in the territory of *Armida*. Artémidore warns him of the snares and dangers of the enchanted gardens, but the valiant knight fears neither the beauty nor the vengeance of the infuriated Queen. In the next scene we learn, however, the danger which threatens him. *Armida* and Hidralt conspire his death, and summon to their aid the powers of hell. Rinaldo enters the enchanted gardens, admires the scenery, listens to the sounds of nature, until he falls asleep. Nymphs and shepherdesses dance around him, and

sing of the delights of love. But now Armida approaches to pierce the hero's heart with a dagger—but she shudders, sighs, hesitates—and hatred turns to love.

The third act is known as the Act of Hatred, for Armida summons Hatred from the lowest depths of hell to extinguish the torch of love; but when he comes, like the old man in the fable when Death appears, she changes her mind. "Hatred" pours forth terrible threats, and then, with his dark escort, returns to the place from whence he came.

In the fourth act Ubale and a Danish knight are sent by Godefrid to deliver Rinaldo from the power of Armida. They force their way past the terrible monsters which guard the approach to the queen's palace. But, like Parsifal, they have still to pass through enchanted gardens: this they do, successfully resisting demons disguised as damsels. The act closes as, all danger passed, they are about to enter the palace to rescue Rinaldo.

In the fifth and last act we learn how, after much hesitation and difficulty, and by means of a talisman, the two knights carry Rinaldo off in the name of duty and of honour.

With regard to the music, while it is impossible to really judge of its full effect from a perusal of the score, one can admire the beauty of the lyrical portions, and see that the rôle of Armida and other portions of the opera are of a thoroughly dramatic character. Except for its simplicity and the formal cut of its songs, it is to all intents and purposes a Wagnerian opera, *i.e.*, the music is only one factor in the work. But though unable to say how far it appeals to one's emotions in connection with the story of the love-smitten queen and obstinate knight, it is possible to point out some of the salient features of the score.

Already the overture, with its contrasting elements, foreshadows the story of love and vengeance. In the first act the music allotted to the two attendants of the queen, now in flowing  $\frac{3}{4}$  time, now in lively  $\frac{2}{4}$  time, forms an admirable contrast to the firm strains in C time in which the queen replies to them. The first real dramatic touch occurs, however, in the recitative with strings (only strings) *tremolando*, as Armida describes a dream in which she sees herself at the feet of the cruel conqueror, Rinaldo, fascinated by his appearance, but dismayed at his coldness. Later on, in answer to her uncle, who wishes to see her happily married, Armida replies in dignified strains, wonderfully intensified towards the close by three *points d'orgue*, the first two over rests, the third over a melody note. The agitated accompaniment at the opening of the fourth scene, in which we learn the deliverance of the Christian knights by Rinaldo's help, is very striking, but the final ensemble for soli and chorus of the principals and excited populace and soldiery is startling in its vigour. The rushing triplet figure of the strings has realistic power, while the alternate phrases for soli and chorus, and the united burst at the end must produce wonderful effect. The *entrée* of Rinaldo at the opening of the second act is accompanied by appropriate music; like that of Armida's it is dignified, but calmer. In the second scene between Armida and Hidralt, in which they summon the infernal powers to their aid, every note, every colour shows the hand of a master. Already the syncopations of the opening *Maestoso* betoken a state of agitation. But when the two unite their voices and call upon the spirits of hatred and rage the music is almost daring in its simplicity, but of dark, dire effect, and to this the orchestration, with its mysterious, repeated notes for strings, its long, penetrating notes for oboes and clarinets, contributes no small share. The general atmosphere of this tone-picture recalls the duet in

*Lohengrin*, between Ortrude and Frederic, although there is no question of plagiarism involved. Meanwhile Rinaldo, unconscious of danger, approaches. The music assumes a pastoral character: in it are depicted the gently meandering stream and the song of birds. But what mean those sustained notes, now of oboe, now of horn, or of clarinet? It would seem as if they were sounded to remind the spectator of the powers of darkness lying in wait. Similar notes were heard in the previous scene; they form the shadow which sets off to better advantage the sunshine of the picture. The hero is lulled to sleep, and then comes a troop of nymphs and shepherdesses with song and dance. Of the opening Allegro both Mozart and Grétry took due advantage. The music throughout is deliciously fresh and simple, and the orchestration, with its delicate notes for wood, wind, and horns, most piquant and picturesque. This scene is quite *à la Watteau*. The recitative, with its rushing, angry scales and plaintive sighs, of Armida when, like another Jael, she advances to take the sleeping hero's life, though only accompanied by strings, is powerful, and the *Aria* which follows is full of verve and passion, and one with which a singer gifted with dramatic instinct might produce an overwhelming effect.

The famous third ("Hatred") act well deserves its reputation. There is, first, the call to Hatred, with its vigorous and varied accompaniment. In the recitative in which Hatred announces himself, the agitated little figure for strings should be noticed. It is a representative theme *à la Wagner*. In the first act, at the mention of the powers of hell, it already appears in embryonic form, and later on we find further use of it. Hatred calls upon the spirit of love to come out of Armida and leave place for him. Gluck has no trombones, no drums; but with strings, horns, and trumpets, he makes a terrible noise. This is one of the most exciting numbers of the work, and the bold music is worthy of the situation. And then the duet between Armida and Hatred, supported by chorus, is of imposing effect. The determined resolution of the fiend on the one hand, and the agitated state of the queen on the other, are thoroughly expressed in their respective parts. The closing page, with its plaintive strain and throbbing notes, is very striking. It may be mentioned here that Quinault ended the act with the departure of Hatred. Gluck, to soften the effect, makes Armida invoke Love. He added the verse—

Quelle affreuse menace!

Tout mon sang se glace

Amour, puissant amour, viens calmer mon effroi,  
Et prends pitié d'un cœur qui s'abandonne à toi.

At the opening of the fourth act we have the music descriptive of the fight between the knights and the monsters guarding the approach to the enchanted gardens. The pastoral music which follows naturally forms an excellent contrast.

The 5th act commences with sad, expressive music. The effective duet between Armida and Rinaldo deserves mention, also the delicately scored Chaconne. The final scene in which the queen, abandoned by Rinaldo, gives way to rage and despair, is grand from first note to last. In these concluding pages Gluck reveals the full power of his genius.

## HARMONIC ANALYSIS.

BY LOUIS B. PROUT.

(Continued from p. 52.)

### CLASSIFICATION OF CHROMATIC CHORDS.

42. THE best method for classifying chromatic chords has already been suggested (§§ 4, 6, etc.)—observe from what

key they are "borrowed," remembering not to go beyond those keys, major or minor, whose tonics form *perfect concords* (1st, 4th, or 5th) with that of the prevailing key; and if it be necessary to assign a *generator*, observe the suggestion in § 6, VIII.—it will be the *dominant* of the key from which the chord is borrowed.

43. As chromatic chords do *not* cause modulation, it is not desirable to analyze them as though they did; the Richter system (see "Introduction") may be applied to them as well as to diatonic chords, and for the sake of completeness it may be well to show their *origin* also in brackets. A few examples will make this clear:—

Ex. 22.

C:I    bII V7c    Ib    iii, 0, d    V7c    II7c    Ic    V7    I  
(f: VI)                    (G: V7)

Ex. 22 is in the key of C major throughout, but contains three chromatic chords; in relation to the prevailing key, they are a major chord on *bII*, a diminished seventh on *III*, and a "fundamental seventh" on *II*; the bracketed analysis explains their presence in the key of C; "Day theorists" may substitute (*I*<sub>13</sub>) (*I*<sub>5</sub>) (*II*<sub>7</sub>) for this bracketed analysis.

Ex. 23.

c:i    Ib    II vii9    I    VI    ii9    iv9    Ic    V  
(g: V)                    (f: V)                    (g: vii9)

Ex. 23 illustrates the same method applied to a *minor* key.

44. The basis of this system of analysis may with advantage be laid before the student in a series of rules.

I. The letter followed by a colon shows the *key*; a capital denoting *major*, a small letter *minor*.

II. The Roman numeral shows the *root*, and implies a *diatonic* note; thus, in a *major* key *III* means the *major* mediant; in a *minor* key the *minor* mediant; so also with *VI*. If the root is *chromatic* it is expressly marked; *bII* means that the root is the *minor* 2nd of the chromatic scale, whether literally a *b* or a *b* or *♭* (compare § 15); *bIII* in a major key and *bIII* in a minor key that the root is a *lowered* or *raised* mediant respectively, whether the sign be literally *b*, *♭*, or *♯*, etc.; *♯IV* that the root is the augmented 4th of the chromatic scale; *bVI* or *♯VI* that it is the lowered or raised submediant (compare on *III* above); and *bVII* that it is the lowered leading note.

III. A large Roman numeral signifies that the 3rd is *major*; a small numeral that it is *minor*.

IV. The 5th is understood to be perfect, unless the sign *0* (diminished) or *♯* (augmented) follows the numeral.

V. A small *7*, after the Roman numeral denotes the addition of a *diatonic* 7th to the triad; if the 7th is *chromatically lowered*, *b*, must be written; if *chromatically raised* (excessively rare), we may write *♯*, or *♯*, according to the principles explained in Rule II.; see Ex. 24.

Ex. 24.

C: V7    c: v7    c: vii9    c: iv7  
(G: I7)    (g: i7)    (C: vii9)    (a: i7)

N.B.—If this method of dealing with the signs *b*, *♭* and *♯* appears arbitrary, it need only be noticed that we

regard a major scale as *normal*; the *lowering* of a note of major scale therefore is always indicated by a *b*, the *raising* by a *♯*; so also with the raising or lowering in a *minor* key of those notes which are alike in both major and minor (*II*, *IV*, and *VII*); but *III* or *VI* of a minor key raised become *major* (i.e., *normal*) and the indication must be *♯* (compare § 15, on the names of the chromatic notes).

VI. 9ths, 11ths, and 13ths, if regarded as chord-notes, are added in the same way as 7ths (see Ex. 21). But such chords as *IV*, *iii*, etc., which on the "Day system" are analyzed as forms of "dominant 13th" (see § 6, VIII.), should not be analyzed *V*<sub>13</sub>; even if we grant that *V* is their *generator*, they are quite distinct derivative chords, and it is no more logical to give them the same name than to treat an English word as necessarily an equivalent of its Latin root.

45. There are some chromatic chords which are not "borrowed chords" in the same simple sense as those heretofore considered; though all chromatic notes are "borrowed" notes, yet sometimes in *chords*, some notes are borrowed from one key and some from another, and so on. With very few exceptions, these chords belong to the scales of the same *tonic*, but some of the notes belong to the *major* mode, some to the *minor*. The possibilities of this class are—

1st. *Major* mediant with *minor* submediant.

2nd. *Minor* mediant with *major* submediant.

46. 1st. *Major* mediant with *minor* submediant. In chords ranged by added 3rds, another and simpler explanation of these may be found, except in the chords borrowed from the *subdominant*; Ex. 25 shows this.

Ex. 25. (a)

(a)                    (b)                    (c)

The chords at (a) suggest the tonality of *IV* minor rather than a combination of tonic major and minor; similarly those at (b) are from *I* minor, not *V* major-minor; but those at (c) must be regarded as *IV* major-minor, since the key which they suggest (*b* minor) is not within the circle for "borrowing." Perhaps the best bracketed analysis (§ 44) for these chords is the following:—

Ex. 26.

C: bvii7    bII7    bIII7  
(F-f)    (F-f)    (F-f)

F-f means, of course, F "major-minor." See, further, § 54 on "false triads."

47. 2nd. *Minor* mediant with *major* submediant. Here we have two combinations to deal with, others which might be analyzed in this way being susceptible of simpler analysis as borrowed from some other key; compare Ex. 25 (a) and (b). The two which admit of no other analysis are shown in Ex. 27.

Ex. 27. (a)

(a)                    (b)

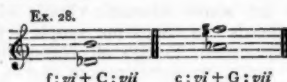
C: IV7    C: bVII7  
(C-c)    (F-f)

48. The chords in Ex. 26 present no analytical difficulty; for *bII*, which they contain, must be borrowed from the minor key of *IV*, and this of course proves their connection with the subdominant series. Those in Ex. 27 are really almost as simple, if the student is well acquainted with the contents of each of the keys

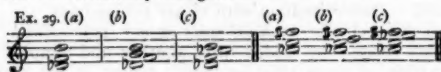


from which we might "borrow;" for at (a) the  $F\sharp$  shows that we have not the *dominant* series (both  $V$ , major and  $V$ , minor contain  $F\sharp$ ), and the  $E\flat$  shows that we have not the *subdominant* series (both  $IV$ , major and  $IV$ , minor contain  $E\flat$ ); and at (b) the  $B\flat$  suggests the subdominant series (as there is no  $F\sharp$ ), and its combination with  $A\flat$  proves it.

§ 49. The only important exceptions to the statement in § 45, that chromatic chords belong entirely to the series of one tonic, are the "chords of the augmented 6th," already incidentally referred to (§ 37). The interval of augmented 6th is not found in any major or minor scale, but is obtained by combining the *flattest* note of one key ( $VI$ , of minor) with the *sharpest* of the next in the "circle of 5ths" ( $VII$ , thereof); thus only two augmented 6ths are practicable in any key (Ex. 28), and they are always *chromatic*.



These are available in either the *major* or *minor* mode, and the characteristic interval may be variously accompanied, the accompanying notes generally belonging to the same key as the *sharper* note of the interval. Three forms are commonly recognised:—



As already implied, in dealing with the analysis of these chords (§ 37) the name "Italian sixth" is applicable to the augmented 6th with 3rd only—Ex. 29 (a)—whichever its position in the scale; "French sixth" to that with 4th and 3rd—Ex. 29 (b); and "German sixth" to that with perfect 5th and 3rd—Ex. 29 (c). They may be recognised (apart from their distinctive effect) either by the method of ranging in 3rds and analyzing the quality of these 3rds (§ 37) or by reference to *keys suggested* (§ 42, etc.). If an attempt be made to apply this latter method it will, of course, be noticed that the different notes suggest *different* keys, and this gives a clue to the nature of the chord; e.g., if we meet, in the key of C major, with the chord D, A $\flat$ , C,  $F\sharp$ , we shall at once notice that D, A $\flat$ , C, suggests "borrowing" from C minor; D,  $F\sharp$ , C, at the same time suggesting G major or minor; or in other words that A $\flat$  and  $F\sharp$  are too remote one from the other to occur in the same key—a sure sign either of an interval of augmented 6th, or the exceedingly rare augmented 3rd.

#### FALSE NOTATION—FALSE TRIADS.

50. It has already been said (§ 5) that the chromatic scale has a fixed *harmonic* notation, with which it is most important that the student should be thoroughly familiar. But it was also remarked that it is possible, and may even be often expedient, to *write* the chromatic notes as *sharps* if they resolve upward, *flats* if they resolve downward, even though this be not harmonically accurate. This is what we understand by "false notation" (see also § 27).

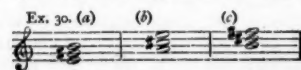
51. Perhaps it is superfluous to remark that "false notation" gives a false impression of the origin of a chromatic chord. For example, we often meet, in the key of C, with the chord C $\sharp$ , E, G, B $\flat$ , which looks as if it were borrowed from D minor, but we know that D minor is not within the circle for "borrowing;" here then is strong inference of "false notation."

52. But if the advice in § 6, vi., *N.B.*, has been followed, "false notation" will readily attract attention, and the

analyst will have no trouble in correcting it. Adverting to the chord mentioned in § 51, we observe that C $\sharp$  is not a note in the key of C, but that we have "false notation" for D $\flat$ ; and as a D $\flat$  the analyst must regard the note in question; the chord is then at once seen to belong to the  $F$  minor series (f: vii, "borrowed" as C: iiii $\flat$ )—"tonic 9th" on the "Day system."

53. Of course the necessity for correcting "false notation" is confined to *chord notes*, since no harmonic analysis is required for "auxiliary notes," their explanation not being in the fact of their being "borrowed" from a related key, but solely in their *ornamental* character. Hence, as Mr. E. Prout has pointed out in his "Harmony: its Theory and Practice" (§ 249), the limitation to twelve notes in a key (§ 5, *supra*) applies only to *harmony* notes, and the key of C does contain additional *auxiliary* notes (according to § 19)—C $\sharp$ , D $\sharp$ , G $\sharp$ , A $\sharp$ .

54. *False triads*.—This name may be given to combinations of three notes which, when written with the convenient "false notation," appear to consist of a note with its 3rd and 5th, but which, the notation being corrected, prove not to do so in reality. Many examples may occasionally be met with, but the only ones of sufficient importance to deserve special mention are apparent *major* common chords on *III*, *VI*, and *VII*.

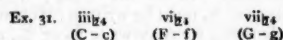


The correct notation here can scarcely be considered convenient even though (as is generally the case) the chromatic notes *fall* a semitone; because the mind can so much more readily grasp the idea of major common chords than of chords consisting of bass notes with *diminished* 4th and perfect 5th.

55. It is probable that, historically, these chords are examples of "transitional dominants" (§ 26) interrupted in their progression to their own tonics, and that the sharp notes are *really intended* for  $\sharp$ 's (leading notes of the relative minors); but if they are followed by chords averting any modulation or transition to those keys, our modern sense of tonality demands that they shall be regarded as chromatic in C; and if the tonic C remains in undisturbed supremacy, the chromatic notes must bear their correct relation to that tonic, and are consequently felt as  $\flat VI$ ,  $\flat VII$ , and  $\flat VII$ .

*N.B.*—It is interesting to note that some composers have sanctioned this explanation by occasionally employing the correct notation for these chords.

56. Regarded in this modern aspect, as chromatic in C, Ex. 30 (a) belongs to the C major-minor series (A $\flat$  to B $\sharp$ , augmented 2nd, belongs to C minor, E $\flat$  to C major), Ex. 30 (b) to the F major-minor series, Ex. 30 (c) to G major-minor. Perhaps there will be no objection to analyzing them as if they were truly major common chords—*III*, *VI*, *VII*, the (C—c), (F—f), and (G—g) below (compare Exs. 26 and 27) showing their true origin; or, if this be objected to, the following might be substituted:



Here the absence of the marks  $\circ$  or  $\prime$  after the numeral shows that the 5th is perfect, the  $\flat 4$  suggests the substitution of that interval for the normal 3rd. Of course these chords, correctly noted, cannot be ranged in 3rds, and are not *true* "triads."

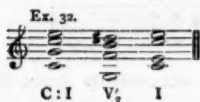
(On the "Day system," substitute (V $\flat$ ) (I $\flat$ ) and (II $\flat$ ) for the bracketed analysis).

57. "False *tetrads*" are often met with, formed by the



addition of a diatonic 7th to one of these "false triads." The analysis will be either III<sub>7</sub>, VI<sub>7</sub>, VII<sub>7</sub>, or III<sub>7</sub><sup>♯</sup>, VI<sub>7</sub><sup>♯</sup>, VII<sub>7</sub><sup>♯</sup> (compare § 56).

58. Many theorists also introduce us to "augmented triads on I, V," etc.; but these are scarcely "false triads," for though their so-called "augmented 5th" must be really a minor 6th, yet they can be ranged in 3rds and are simple "borrowed" chords; e.g., C, E, G<sup>♯</sup> (key C)=C, E, A<sup>♭</sup>=A<sup>♭</sup>, C, E=f: III<sub>7</sub> "borrowed." But the chord shown below requires a word of mention.



Its apparent analysis, V<sub>7</sub>, cannot be accurate, for the note D<sup>♯</sup> is "false notation" for E<sup>♭</sup>; it is, therefore, a "false tetrad" borrowed from C minor; in which key, however, the E<sup>♭</sup> would only be an "auxiliary note" or "anticipation," while in the major it becomes a chord element, and may be analyzed V<sub>6</sub><sup>♭</sup> or V<sub>7</sub><sup>♯</sup>.

(To be continued.)

## STUDIES IN MODERN OPERA.

A COURSE OF LECTURES DELIVERED IN THE PHILOSOPHICAL INSTITUTION, EDINBURGH.

BY FRANKLIN PETERSON.

### V.—INFLUENCE OF THE MUSIC DRAMA.

(Continued from page 54.)

In 1871, Verdi, then the most successful and popular composer of Italian operas, showed in *Aida* how strong the influence of the Music Drama was on him. *Lohengrin* especially seems to have been prominently before his mind. It was, perhaps, not to be expected that such a radical change in idea and method should at once command brilliant and unalloyed success; and *Aida* served to many false prophets as a text wherefrom to preach that Verdi was wrong in his new tendencies, and that he would do better to hold to the good old successful paths. It is a notable chapter in music's history which records the withdrawal of the presumably unsatisfied composer from the scene of his successes—the strict silence, as far as opera was concerned, which he maintained for seventeen years. Was he discouraged or beaten? Was he sulking in his tent, or feeding pigs in the bitterness of misanthropy, as Rossini did on much less provocation? How could he hope at his age to do more work? Bach was sixty-five years, Beethoven fifty-seven, Wagner seventy when their genius burst the frail bonds of flesh. Verdi was seventy-three years when in 1887 rumours long current of a new work, a revolution in Italian opera, gathered strength, till all Europe was on the tiptoe of expectation. At last, in 1888, *Otello* was produced at Milan, and was received with universal acclamation. Every representative stage in Europe has it on the *répertoire*, and it is not too much to say that with this complete and public surrender of the latest and greatest Italian opera writer, that Italian opera, as hitherto understood, is vanquished. Boito and Ponchielli have shown in their works, as well as *Aida* does, that national elements and national genius need not be, should not be suppressed or fettered; and the tale has been taken up by Mascagni,

Leoncavallo, and their young compatriots, whose number seems to promise a new musical supremacy in store for Italy. In future, composers of all nations must range themselves under this free banner of the Music Drama; not Wagnerism, nor the adoption of any other fad or fancy or cult will help. Many a composer we have mentioned in this course has done good service towards the realisation of the grand ideal, and it is true that the most consistent as well as hitherto the most successful is Wagner; but, as has been already pointed out, Wagner's ideal is beyond and above even his own great self, and to the great cosmopolitan ideal which will embrace all countries and all schools every nation will conform.

"Is Verdi also among the prophets?" is asked incredulously. Can the composer of *Rigoletto* and *Trovatore* be considered as standing on the same artistic platform as he who wrote *Parsifal*?

Let us consider in what respects *Otello* conforms in any marked respect to the ideal of Music Drama. It does so firstly in its libretto, secondly in its music, and thirdly in the connection between music and words. And these were the three points in which, as we found, the older schools of opera failed.

The libretto is by Boito—himself a composer of distinction. He has followed Shakespeare very closely, except at the end, where he seeks, and not unsuccessfully, to render the last scene still more pathetic. The only interpolation of importance is Iago's "Credo," which, from a musical point of view, certainly offers an opportunity. But it is hardly justified by Verdi's setting, and from a dramatic point of view it is not effective. The second feature is the music; and there is a great gulf between *Trovatore* and *Otello* in this respect. Verdi has not lost his melodic powers, nor has his tuneful pen forgotten its cunning, but in the later work melodies are more manly, more serious, and above all, they no longer constitute the opera. The necessity for each singer to have an aria in each act is no longer recognised, nor do duets and trios enter as by an inexorable law. These and other forms are made to fit into the harmonious development of the plot, and the consequence is that this opera is really a drama set within music—not interrupted by it. The absence of complete cadences is a very noticeable characteristic. In the preface to *Alceste*, already more than once quoted, Gluck wrote: "I have not thought it desirable to finish the air when the sense is not complete," and Wagner made the same principle one of his chief contentions.

Above all, however, is the care with which appropriate music is set to the words. There is no more that horrible reiteration of words—especially if they contain good, open vowels; there are no longer duets and trios of eminently undramatic character. But in their place we find a very large use of what Wagner has called MELOS—the "continuous melody" of which so much fun has been made. Melos may shortly be explained as the wedding of words to the principle of melody rather than to any single melody. In some degree it resembles recitative, or it should rather be said that it strives after the ideal of which recitative is only an imperfect expression.

Is it then possible for a nation to spend the heyday of its youth in the search for pleasure, then suddenly to turn a new leaf and resolve that its wild oats are sown? Can a man devote his life to a lower ideal and in awakening at seventy hope at once to realise the loftier aim? Nay, verily! Wild oats produce as plentiful a harvest as wholesome seed does, and it must be gathered. While we listen to *Otello* we hear more chorus writing

than usual; but what a thin chorus! Verdi now knows the powers of the "brass" colour in the orchestra, but alas, he is not capable of turning it to the best account. In the last act, for the first time does he try to obtain that rich effect so familiar in Wagner's scores, by disposing the trombones, etc., in good part writing as a little orchestra by themselves.

The same may be said of his chorus writing. He gains many fine effects from his chorus in *Aida*, but no continuous experiments and study in his earlier works have prepared him unerringly to use the effect he now longs to introduce. He has more than once written the extreme parts (both in choral and in instrumental pieces) in parallel octaves, and the effect is always thin and often bad: and the only really fine piece of chorus writing in the opera is in the finale to the third act.

From the first upward rush of the violins, breaking in foam against a *fortissimo* discord as the curtain rises on a violent storm scene, we recognise a new Verdi. Dispensing with the overture is great gain, for if the first scene had been introduced by a storm picture at any length, the striking effect which Verdi has secured would have been impossible; and if he had, on the other hand, tried to tell the whole story in the overture, as Wagner has done in the *Flying Dutchman*, there would have been, as in that very case (and from the nature of the dramatic climax, still more markedly), too great a contrast of emotion in the beginning of the first scene, and so again this striking and spontaneous effect would have been missed. Spirited writing is assisted by claps of thunder and flashes of lightning in a really very effective storm-scene. Othello and the Venetian ships are making for a harbour of Cyprus and the invocation of the people who see their danger impresses at once by its breadth and earnestness.

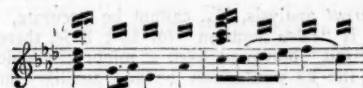
The vessels enter the harbour safely, and Othello steps ashore amid the shouts of the people. We are soon introduced to Iago, whose character is most successfully and consistently reflected in Verdi's music. In a short scene he lays his plans with Roderigo to ruin the newly-found happiness of his chief. A lively march-like figure accompanies the announcement of public rejoicing in honour of Othello's marriage.



A fine drinking song by Iago is the beginning of Cassio's temptation. The dastardly scheme is well carried out, until at last, inflamed with wine and stung by studied insult, Cassio loses his self-control and draws his sword. Othello's music is very dignified when he appears to part the combatants and quell the disturbance; but when Desdemona rushes out in terror to learn the reason of the alarming noise the Moor's anger at the disturbers of her peace breaks out. He dismisses Cassio from the service and gives his rank and position to the oily-tongued Iago. The love duet which follows is delicious:—



The old Verdi occasionally shows himself in such a trivial subject as:—



but the general level is very high indeed:—



and the threefold "kiss motive" which concludes the movement is extremely beautiful. The kisses which are repeated with such pathetic effect in the last scene of all, are expressed in music which could not have been expected from the writer of *Trovatore*.



(To be continued.)

## THE PIANOFORTE TEACHER:

*A Collection of Articles intended for Educational purposes,*

CONSISTING OF

ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN  
PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS  
AS TO THEIR PERFORMANCE.

BY E. PAUER,

*Principal Professor of Pianoforte at the Royal College of Music, &c.*

(Continued from p. 56.)

### STEP IV.

*Fesca, Alexander.* "Scène de Bal." Op. 14 (E major). The pieces of this highly-gifted, but too short-lived composer (1820-1849), show that he wrote with great facility, but they evidence at the same time a certain superficiality. The "Scène de Bal" is unquestionably a showy, brilliant, and effective piece, well adapted for private concerts. It is full of spirit, and its principal themes are very charming and insinuating. If the teacher takes the pruning-knife, the pupil will be delighted, for there are several unnecessary repetitions which may, with good effect, be left out.

*Fesca, Alexander.* "La Sylphide." Fantastic piece (E major). Very effective and considerably shorter than the above.

*Hiller, Ferdinand.* "Three Ghaseles," Op. 54. The Arabic Ghasele is a little piece of poetry in which the same rhyme or word occurs at the end of every second line. To imitate this form or device in music was the intention of this experienced and accomplished composer. No. 1 (C major), with a dreamy expression. No. 2 (E minor), very graceful and elegant. No. 3 (E major), with a rather undecided expression.

*Hiller, Ferdinand.* "Valse Expressive" (A flat). Op. 58. Very graceful and ingratiating, somewhat in Chopin's style.

*Hiller, Ferdinand.* "Marcia Giocosa" and "Marcia Scherzosa," being Nos. 1 and 3 of Op. 55. Two very excellent pieces, precise and rounded in form, with an exhilarating character.

*Heller, Stephen.* "Charles VI. de Halévy." Fantasia, Op. 37 (E flat). As Schumann has already, many years ago, spoken in the highest terms about this excellently written fantasia, nothing more is left than to endorse this illustrious critic's opinion.

*Heller, Stephen.* "Tarentelle." Op. 85 (A minor). Although not nearly as popular as its companion in A flat, it yet deserves great praise and warm recommendation.

*Heller, Stephen.* "Promenades d'un Solitaire." Op. 78. Six numbers. No. 1 (F sharp major), brilliant, joyous, and decided. No. 2 (F major), subdued, dreamy, and meditative. No. 3 (D flat minor), slightly humorous, with interspersed flashes of melancholy feeling. No. 4 (D flat), a charmingly sweet pastorale. No. 5 (G major), rich in expression, and full of warm and affectionate feeling. No. 6 (G minor), very whimsical, not easy of execution.

*Heller, Stephen.* "Sleepless Nights." Op. 82. Eighteen numbers. No. 1 (C major), an excellent study for wide *arpeggio* chords. No. 2 (A minor), very excited and wild. No. 3 (G major), charming, sweet, and thoroughly melodious. No. 4 (E minor), in admirable contrast to the preceding. No. 5 (D major), very interesting, although not at once captivating. No. 6 (D minor), a very characteristic and ingenious piece, full of fire. No. 7 (A major), a kind of contemplation. No. 8 (F sharp minor), very strong and full of passion. No. 9 (E major), very sweet and charming, but suffers somewhat from

Heller's mannerism of repeating two bars over and over again. No. 10 (C sharp minor), rather mysterious and lugubrious. No. 11 (G flat), the best number of the whole collection. It has a sacred expression, and reminds of the responses in a Roman Catholic church. As a piece it is highly and carefully finished. No. 12 (B flat minor), very excited and almost nervously animated. No. 13 (D flat), a very short, musical phrase serves here as melody, but if not played with extreme care it will become monotonous. No. 14 (F minor), very noble, and in its way, even grand. No. 15 (F major), pleasing, and having a simple expression. No. 16 (D minor), very brilliant and effective. No. 17 (B flat), very graceful and ingratiating. No. 18 (B flat), in the style of a hunting piece.

*Henselt, Adolph.* Romanza in F ("Das ferne Land," "The Distant Country"). A somewhat difficult transcription of a rather sentimental song of a Russian nobleman.

*Grau, Durand de.* "La Pluie de Corail." Caprice, Op. 38 (D flat). A very showy, but unpretentious piece.

*Grau, Durand de.* Op. 24. "Il Corricolo." Galop brillant (F major). A very lively, spirited movement.

*Heller, Stephen.* "La Chasse." Étude, Op. 29 (E flat). The great celebrity of this justly popular piece saves all further remark.

*Gottschalk, L. M.* "Le Banjo." Caprice Américaine (F sharp). Its characteristic, but legitimate, monotony gives to it the charm of oddity and piquancy.

*Gottschalk, L. M.* "Dernière Espérance." Méditation religieuse (B minor and major). Rather difficult, and its religious character somewhat spoiled by the introduction of a figure which reminds of birds fluttering about. Another title would better suit the expression of the whole.

*Holm, Banner.* "King o' Scots." Fantasia (D and B flat). Anyone taking interest in the most popular Scotch melodies will be pleased to play this fantasia.

*Jensen, Adolph.* "Berceuse." Op. 12 (G major). May be highly recommended for its charm and finish.

*Brahms, Johannes.* "Ballads." Op. 10. Four numbers. These were among the first pieces which drew the musicians' attention to the then still youthful composer. The earnestness, manly nobility, and sustained strength of intellectuality, shown in every ballad, appertains to Brahms in a degree that distances an enormous number of other composers, for he puts heart and soul into his work, and can therefore reckon to obtain not only the attention of the performer of his work, but also of his audience. No pianist of any note ought to be without these splendid ballads.

*Brahms, Johannes.* "Variations and Fugue on a Theme of Handel." Op. 24 (B flat). These twenty-five variations are quite worthy of being placed next to the thirty-two variations of Beethoven, and are certainly superior to the "Variations Sérieuses" by Mendelssohn. Art and science are here combined, and if anyone wishes to study harmonization, he may take variation No. 20 for an example, which is perhaps the finest of all. The noble, spirited, and splendidly ending Fugue is not less a masterpiece.

*E. Pauer.* "Gleanings from the works of celebrated composers." The object of these transcriptions is to enable the pianist to become acquainted with the masterpieces written for stringed instruments or with orchestral accompaniments:—

No. 1. *Beethoven.* Rondo from the Quintet (piano, oboe, clarinet, horn, and bassoon), Op. 16, in E flat. The wonderful life, freshness, beauty of melody, and construction cannot but strike everyone at once; the rondo is a work written by a genius, who submitted his inspiration



to the laws of the rule and the dogmas of science, and yet was able to produce a work so full of admirable spontaneity and constant animation that the performer derives the greatest treat and pleasure in playing it.

No. 2. *Mendelssohn*. Intermezzo from the String Quartet, Op. 13. This, with full right, admired intermezzo is replete with originality, fascination, and interest.

No. 3. *Mendelssohn*. Scherzo from the String Quartet in E minor, Op. 44, No. 2. Although difficult to execute it with sufficient crispness and brilliancy, a good and thorough study of this remarkable movement will amply repay the trouble spent upon it.

No. 5. *Mozart*. Andante in G from the Symphony in D (composed 1786). This andante is one of the most delicious pastorals in existence.

No. 6. *Spohr*. Barcarolle in G; this charming, melodious, and noble movement is one of the most popular stock pieces of violinists, and often played in concerts.

No. 7. *Spohr*. Scherzo in D; the same remarks apply also to this delightful scherzo.

No. 8. *Spohr*. Andante from the Concerto in D. This beautiful violin composition is one of the very best studies for cantabile playing, sustained expression, exquisite ornamentation, and purity of style. Nothing better can be recommended for a student who is deficient in these points.

*Moritz Moszkowski*. Five Waltzes, Op. 8. Originally written for four hands, this arrangement for two hands is especially welcome. The waltzes are so original and effective, so melodious and characteristic, that soon after their appearance they became great favourites. No. 1, in A, has a martial, decided, and imposing expression. No. 2, in A minor, is rather earnestly meditative and slightly melancholy; its character is a thoroughly noble one. No. 3, in E major, in the form of a canon, is full of life and cheerfulness. No. 4, in G, is of the same character. No. 5, in D major, is pompous, grand, and majestic; it is a kind of festive music which strikes our ear and impresses us with a certain respect mingled with unalloyed pleasure.

*Theodor Kullak*. "Soldier's Song," in E, transcription. The melody by Silcher, which the eminent pianist and composer Kullak transcribed, is dear to every German's heart, for its sincerity, simplicity, and beauty strike us at once with fullest sympathy. Kullak's work has been done with excellent appreciation of the text and character of the song, and the fact that he introduces, before the variation, the striking of the bells announcing midnight, is an extremely happy and highly effective one.

*Theodor Kullak*. "Cavalry Song," in C, is a transcription of the old German Song, "Da droben aufm Bergli," known in England as "Lila's a Lady;" it is cheerful, bright, and of brilliant effect.

*Theodor Kullak*. "Sailor's Song," in E major, may be strongly recommended as a study for crossing in an even manner the left hand over the right. This transcription is more difficult than the two preceding ones.

*F. Liszt*. Richard Wagner's *Lohengrin*—transcriptions—Elsa's Dream, and Lohengrin's Reproof to Elsa, and Elsa's Bridal Procession to the Cathedral. These excellent, effective, and really wonderful transcriptions are so universally admired that any further recommendation is decidedly uncalled for. The same remark applies to—

*F. Liszt*. Romance, "O du mein holder Abendstern," from Wagner's *Tannhäuser*. The effect of this paraphrase is most excellent.

*Charles Mayer*. "Valse caprice," in D flat, Op. 85.

Very brilliant, engaging, and effective. The left hand has to be ready and certain in order to achieve the necessary effect.

*Wilhelm Kuhe*. "Russian Airs." The best-known of these airs is the so-called "Gipsy" Song, which is here given in the "Moscow" fashion; the two others are rather insignificant.

*Eugène Ketterer*. "Grand Caprice Hongrois," Op. 7, in E flat. This piece is in reality a very good study to play octaves from the wrist, and has, thanks to its brilliant effect, become well known.

*Albert Piezonka*. "Noce Polonaise," Mazurka de Concert, in A, very brilliant and showy.

*Albert Piezonka*. "Dancing Waves," Valse in D flat, a very effective and pleasing piece.

*Albert Piezonka*. "Second Tarantella," in E; the movement is well sustained and of great brilliancy.

*J. Leybach*. "Second Nocturne," in D flat. This unpretentious piece is a great favourite with amateurs. A little curtailing would enhance its effect.

*Ernest Perabo*. "Fragment from Rubinstein's 4th Trio," arranged for piano solo. The harmonies are rich and euphonious, and offer a good study for playing chords.

(To be continued.)

#### LETTER FROM LEIPZIG.

THE fashion for one-act operas, which may doubtless be traced to the immense and immediate popularity of *Cavalleria Rusticana*, still continues. Your readers must have noticed that most of my recent reports have dealt, *inter alia*, with works of this class. And the cry is "still they come." This month it is *Der Asket*, by Carl Schroeder, which claims our attention. Some years ago Herr Schroeder was "first violoncello" of the Gewandhaus orchestra; but he resigned this post, in order to devote himself to conducting, his first appointment in this new capacity being at the theatre of Sondershausen. Here he founded a Conservatoire of Music. From Sondershausen he subsequently went to Rotterdam, Hamburg, and Berlin; but he has now returned to Sondershausen, where he is at present *Hofcapellmeister* and director of the Conservatoire. At Leipzig Herr Schroeder was known as an excellent cellist, and a well-trained musician. His compositions were few, all in the smaller forms, and of slight value. It is, therefore, all the more surprising that, at fifty years of age, he should blossom out as an opera-composer. A short while back a "grand opera" of his, called *Aspasia*, was produced at Sondershausen; but it has not yet been seen upon any other stage. But to return to *Der Asket*, and its first production at Leipzig. Handicapped by a rather uninteresting libretto, Herr Schroeder has made the most of the few dramatic situations which the book offers, and in a fine love-duet and some very pleasing dance music, he fairly succeeded in captivating the audience. Popularity rather than originality is the strong point of the opera: indeed the music is much indebted to *Tristan und Isolde* and *Die Meistersinger*. It must be admitted, however, that the composer shows himself to be a thorough master of form. *Der Asket* was very favourably received.

The post of Cantor at St. Thomas's, rendered vacant by the death of Professor Rust, has at length been filled up by the appointment of Herr Gustav Schreck, professor of harmony and composition at the Conservatoire. Herr Schreck is still in the prime of life, and his musical scholarship is of the ripest; for these reasons, his election is a matter for sincere congratulation. The Thomaner Choir, which of late has shown some signs of falling off, will doubtless soon recover its lost ground, under so able a conductor as Herr Schreck.

On the 10th March, the Leipzig Conservatoire celebrated its Jubilee, or the fiftieth anniversary of its foundation. A grand morning concert was given to celebrate the event, and the King of Saxony honoured the occasion by being present. The

programme contained but two items—a new festival overture, composed expressly for the occasion by Professor Reinecke, and Beethoven's Ninth Symphony. The executants were all students of the Conservatoire, no others being allowed to take part. The overture was conducted by Dr. Reinecke, and the Symphony by Herr Hans Sitt. In the choral finale of his overture Dr. Reinecke has happily introduced from Schiller's Ode, "An die Künstler," the words: "*Der Menschheit Würde ist in eure Hand gegeben.*" Following the custom here in the presence of royalty, all applause was hushed, but at the public rehearsal Reinecke's new overture was enthusiastically received.

The series of chamber concerts at the Gewandhaus is now at an end. On the 25th February the last chamber concert of Messrs. Prill, Roth, Unkenstein, and Wille was given, the programme consisting of Jadassohn's Pianoforte Quintet in c minor, Mozart's String Quartet in A, and the Clarinet Quintet of Brahms, Herren Capellmeister Reinecke (pianoforte), and Kessner (clarinet) rendering good service at their respective instruments. At the last concert of the Hilf Quartet party, a new String Quartet by Eugen d'Albert was introduced. It shows a marked advance in the composer's artistic development. The first two movements are very good. Herr d'Albert played the pianoforte part in a Quintet by Brahms, and the programme likewise included Schubert's String Quintet. A very interesting and enjoyable concert!

At the eighteenth Gewandhaus performance the orchestral works were as follows: Prelude to *Die Meistersinger*, Prelude and Fugue from Lachner's First Suite, and the Eroica Symphony. Herr Arno Hilf was the soloist at this concert, and played the First Concerto of Max Bruch in excellent style.

The nineteenth Gewandhaus concert brought forward an interesting novelty in the shape of a new symphony by that talented composer, Théodore Gouvy. This work, which shows the composer in the best possible light, was warmly applauded by the audience, and well deserved their favour. Fine performances of Schumann's Overture to *Manfred* and of the scherzo from Rheinberger's "Wallenstein" symphony were also given on the same occasion; and Frau Sophie Menter, the world-renowned pianiste, played Rubinstein's Concerto in G, Mendelssohn's "Spinning Song," and one of Liszt's Rhapsodies. "The 'Spinning Song'" was given with a certain nonchalance which robbed it of its most essential quality. Wrong notes and indistinctness were also remarked in the same piece. Despite these grave defects, the performer was mightily applauded. Neither the concerto nor the rhapsody belong to what is highest and best in music, though both serve as effective media for the display of virtuosity. Frau Menter's execution of them was certainly phenomenal, regarded as an exhibition of technique.

The twentieth Gewandhaus Concert was honoured by the presence of the King of Saxony. Spontini's too long neglected overture, "Olympia," was the opening piece. Its scoring is fresh and brilliant, and the work deserves to be more frequently heard. After the overture came a violoncello Concerto by Piatelli, rendered in masterly style by Herr Julius Klengel. Then followed the air, "Parto," from Mozart's "Titus," most beautifully sung by Frau Ernestine Heink, of Hamburg. This lady belongs to the front rank of our *contraltos*. Her subsequent contributions included *Lieder* by Reinecke, Schumann, and Schubert. Herr Klengel was also heard in a "Sarabande" of his own composition, and Paganini's "Perpetuo mobile," the latter perhaps the greatest *tour de force* ever accomplished by any violoncellist.

#### MAX PAUER IN VIENNA.

Dr. E. Hanslick writes in the *Neue Freie Presse* of the 14th March, 1893:—

"A great and well-merited reception had Max Pauer, an artist hitherto unknown in Vienna. In point of technique he is highly accomplished, but added to this, he is a thorough musician—a musician who keeps the command over mere technique. A classical training, honest—not exaggerated—feeling, never-failing precision, and most minute working out, are to be remarked in each of his performances. The first piece,

Mendelssohn's Prelude and Fugue in E minor, prepared for him at once a favourable reception. A really grand achievement was Schumann's enormously difficult Toccata. Pauer did not take it at the furious speed of Rubinstein, and thus the composition remained until the end clear and full of character. If we called Schumann's Toccata difficult, what shall we say of Brahms's First Sonata in C, Op. 1? And what are its technical difficulties compared with the mental work to connect the sometimes missing links of the idea and to fathom its mysteries? Pauer played the Sonata in an admirable manner. The victorious strength with which he throws himself on the first chords reminds of Brahms's own style of playing. The whole sonata was performed with manly expression, with full enthusiasm, and with the greatest correctness and accuracy. Everyone will agree that he, who plays this sonata in such a style, has shown himself a thorough master. Tender, singing, earnest, but withal in a natural manner sounded Beethoven's charming Andante in F; there was nothing artificial or affected, but every good point was detected and exhibited. Perfect was also his performance of Chopin's Nocturne, No. 7, although this subtle and dreaming style is less sympathetic to the young artist. In the Polonaise (A flat) of Chopin, Pauer distinguished himself particularly by the complete ease and evenness with which he played the figures in octaves. Of course, for anyone who takes eleven notes easily, octaves are mere child's play."

#### OUR MUSIC PAGES.

The piece presented to our readers this month is No. 8 of the set of eight short pieces by Max Pauer, Op. 7, which is noticed under Reviews, page 82.

#### Reviews of New Music and New Editions.

*Musical Kindergarten for Piano Solo.* By CARL REINECKE. Op. 206:—Vol. I. "My First Pieces" (within the compass of five notes). (Edition No. 6,341, net 1s. 4d.) Vol. II. "Favourite Melodies" (within the compass of five notes). (Edition No. 6,342; net, 1s. 4d.) London: Augener & Co.

THESE two volumes are the first of a set of nine volumes designed for very young beginners, by the composer of the opera *Manfred* and many other works, such as concertos, overtures, quartets, etc., which have placed him in the foremost rank of living composers. In England he is best known as the author of a large number of works, such as those before us, which were, no doubt, in the first place intended for his own children. They display an inventive genius in their construction, and are at the same time remarkably simple and tuneful in their character. In the first book we have 20 little pieces, slightly progressive, with names which interest every child, and a pastoral sonatina, consisting of four pretty movements called "The Echo," "The Shepherd's Dance," "Birdie's Burial," and "Swallows on the Wing." An excellent likeness of the composer embellishes this volume. Book II. contains 23 numbers, mostly airs selected from standard operas. No. 23 is a charming miniature comic opera without words in eight numbers—viz., "Overture," "Peasants' Chorus," "Song of the Fair Maid of the Mill," "Song of the Village Barber," "Romance of the Huntsman," "Quarrel Duet," "Canon," and "Finale." Can anyone conceive anything more delightful for our little folk, who have not yet reached the stage of finger exercises and scales? We may mention that there are two editions, one for piano solo, the other for piano duet.

*La Vélocité. Grande étude brillante de Concert pour Piano.* Par C. MAYER. London: Augener & Co.

THE celebrated studies by this composer (pupil of J. Field, and one of the best pianists and teachers of his time) are of lasting value, not alone on account of their perfect form and brilliant style, but also for the technical material to be found in each. The title of the one under notice sufficiently indicates its object, and the delicacy of its style marks this concert study for popularity, of which it deserves an equal share with the well-known Arpeggio study in F $\sharp$  major, viz., "La fontaine." The fingering is continental.

*Lieder ohne Worte* (Songs without Words) for the piano-forte. By FELIX MENDELSSOHN - BARTHOLDY. Book VII. Op. 85. (Edition No. 8,237a; net, 1s.) London: Augener & Co.

THIS book gives us six of the posthumous Lieder Nos. 37-42, which first appeared in print in February, 1851, thus completing this excellent edition, with the exception of Book VIII., which owing to the exigencies of copyright law, cannot appear just yet. These six songs have been phrased and fingered with most reverential care.

*Miniatures for Pianoforte Solo.* Eight short pieces. By MAX PAUER, Op. 7. (Edition No. 6,315; net 2s.) London: Augener & Co.

THE perusal of these short pieces has afforded us considerable pleasure. They exhibit much skill in their construction and harmonisation, and well illustrate the character of their familiar titles. We particularly fancy Nos. 3, "Caught at Last"; 4, "Reverie"; 5, "Tarentella"; and 8, "Waltz"; but the remaining numbers, "Northern Song," "Musical Box," "Scherzo," and "Pastorale" are also pleasing, although very light. The waltz is an excellent piece, with strongly-marked characteristics of the national dance of Germany. (See our Music Pages.)

*Morceaux pour Piano.* Par ANTON STRELEZKI. No. 37. Caprice-Étude. 38, Mazurek en Si bémol majeur. London: Augener & Co.

THE Mazurek is much in the same style as most of Strelezki's pieces, that is to say, it is melodious, light, and not difficult. The Caprice-étude, on the other hand, is a boldly-written velocity study for the right hand, with the melody standing out in octaves, accompanied in the left hand by short chords on the unaccented divisions of the measure. This is a useful study, but requires a strong hand to give due force to the extensions. The latter piece is dedicated to Mons. Eugène D'Albert.

*Papillons, pour piano.* Par ANTON STRELEZKI. (Edition No. 6,466; net 1s.) London: Augener & Co.

THIS is a set of eight short pieces, which merits more than ordinary praise. They partake of the character of études, and may be used with advantage in place of them, or they may be played as pieces, and as such will prove both attractive and instructive to players of moderate ability.

*Pierres Musicales. Morceaux de Salon pour Piano seul.* No. 20. S. NOSKOWSKI, Humoreske, Op. 41. London: Augener & Co.

THIS lively piece by a very clever composer, is one which cannot fail to please; it has no difficulties for a moderately good player, and is so written that it comes easily to the fingers. It is very sprightly in character and has many points which commend it to teachers; indeed, we consider this collection of salon music is most judiciously selected for their use.

*First Instructor in Pianoforte Playing.* By CORNELIUS GURLITT. Op. 139. (Edition No. 9,910; net, 1s.) London: Augener & Co.

THE introductory remarks are very good, and contain, in a small compass, as much information as it is desirable to impart at the initial stage. The studies are *really* progressive; that is, they *gradually* lead the little player forwards, instead of attempting to do so by leaps which are beyond him, as is too often the case.

*Idyllen.* Six characteristic pieces for the piano. Composed by W. H. NICHOLLS. Dundee: Methven, Simpson & Co.

THESE are unpretentious little pieces, likely to appeal more directly to the composer's two friends to whom they are dedicated, than to the general public. The themes are not new, and in their treatment we have signs that the composer's grammar is not so sound as it might be. There is only one out of the set that is deserving of mention, and that is the last, headed "Pastoral."

*Symphonies.* By JOSEPH HAYDN. Arranged for pianoforte duet by MAX PAUER. No. 5 in D major. (Edition No. 8,554e; net, 1s.) London: Augener & Co.

IN drawing attention to this symphony, we need not do more than say that it is fully up to its predecessors in this admirable series in all respects. Amateurs will recognise it as No. 2 of the Salomon set, having been written in 1791.

*Sonates Miniatures pour Piano à 4 mains.* Par CARL REINECKE. Op. 213:—I. En La. II. En Sol majeur. (Edition Nos. 6,963a-b; net, 1s. each.) London: Augener & Co.

WE have here two more examples of Reinecke's gifted powers of writing for the young, perfectly easy, and yet how melodious and how clever in their construction. Each movement is a perfect miniature of the sonata form, and each theme so graceful and pleasing, that they will afford genuine enjoyment to many even more advanced, who may take them up for practice in reading a *prima vista*.

*Trio for Pianoforte, Violin and Viola.* By MAX Reger. Op. 2. (Edition No. 5,283; net, 3s.) London: Augener & Co.

THE work now before us, is in some respects very meritorious, though in others deficient. Its first movement, *Allegro appassionato ma non troppo*, in B minor, impresses us from the outset; we feel we are dealing with a composition of an ambitious nature, and, therefore, give it an attentive hearing. The character of this *allegro*, however, is vague, and suggests to our minds a *Rhapsodie* or *Fantaisie* rather than anything else. There is an uninterrupted flow of harmony, which shows the composer to be a master of the science; still, there are no themes to interest us, so when the movement comes to an end, we are disappointed in it. A scherzo in E minor follows this, which is fairly good, and somewhat easier both to play and understand, as it is written in the usual form. The last movement, *Adagio con variazioni* in B major, is a theme with five so-called variations (we can find no traces of the theme in Variation 2). Variation 5 is a remarkable piece of florid writing, which we imagine will puzzle some experienced players to render along with the other parts. The trio throughout gives the excess of work to the pianist, the stringed instruments having rather disjointed parts to play, not difficult but lacking continuity, the effect of which is that they seem to be made up of scraps of themes; indeed, that is just



## MAX PAUER'S MINIATURES.

8 Short Pianoforte Pieces, Op. 7.

(Augener's Edition N<sup>o</sup> 6315.)N<sup>o</sup> 8. WALTZ.

Animato.

PIANO. *p* *cresc.*

*mf* *dim.* *p*

*cresc.* *p*



First system of musical notation. The key signature is two sharps (F# and C#). The tempo marking *rit. a tempo* is written above the first measure, and the dynamic marking *p* is written above the second measure. The system consists of two staves with various musical notes and rests.



Second system of musical notation. The key signature remains two sharps. The dynamic marking *f* is written above the fifth measure, followed by the tempo marking *gajo*. The dynamic marking *p* is written above the eighth measure. The system consists of two staves with various musical notes and rests.



Third system of musical notation. The key signature remains two sharps. The tempo marking *grazioso* is written above the second measure, followed by *poco rit.* above the fifth measure. The tempo marking *a tempo* is written above the eighth measure, and the dynamic marking *f* is written above the ninth measure. The system consists of two staves with various musical notes and rests.



Fourth system of musical notation. The key signature remains two sharps. The dynamic marking *p* is written above the second measure. The dynamic marking *mf* is written above the fifth measure, and the dynamic marking *sf* is written above the eighth measure. The system consists of two staves with various musical notes and rests.

First system of musical notation. The piano part (left) features a melody in the right hand and a supporting bass line in the left hand. The violin part (right) has a single staff with a melodic line. Dynamics include *sf* (sforzando) and *p* (piano). A *dim.* (diminuendo) marking is present over the violin staff.

Second system of musical notation. The piano part continues with a steady eighth-note accompaniment in the left hand and a more active right hand. The violin part has a melodic line with some rests. Dynamics include *sf* and *p*.

Third system of musical notation. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The violin part has a melodic line with some rests. Dynamics include *ten.* (tension) and *poco cresc.* (poco crescendo).

Fourth system of musical notation. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The violin part has a melodic line with some rests. Dynamics include *a tempo*, *dim. e rall.* (diminuendo e rallentando), *p* (piano), and *cresc.* (crescendo).

Fifth system of musical notation. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The violin part has a melodic line with some rests. Dynamics include *p* (piano).





what is really the case. We are sorry not to be able to speak more favourably of this work, as we gladly welcome anything new for this combination of instruments, but we are bound to say that the composer is straining his abilities to produce a work which might claim to be the "music of the future."

*Six Quartets.* By BEETHOVEN, Op. 18. Arranged for piano, violin, and violoncello by Fr. HERMANN. (Edition Nos. 9,291-6. Six books each, net 1s. 6d.) Also Arranged for Violin and Piano. (Edition Nos. 7,341-6. Six books, each, net 1s.) London: Augener & Co.)

THE Beethoven String Quartets must necessarily lose much by their arrangement for any other combination of instruments, and the same must be said of the symphonies. When we consider, however, the immense amount of good that has been derived from the study of these works, we must see the advantage of their being brought within the reach of those who cannot command the services of an orchestra, or even a quartet of strings, and we must therefore admit that these arrangements are of real value, and congratulate ourselves on having them so beautifully done. Prof. Hermann adheres faithfully to the original score, and his work is done most conscientiously; the parts are all fingered and lettered; the edition is in a clear and distinct print, and the price brings it within the reach of all. The six quartets are now published in two arrangements, one for violin and piano, and the other for piano, violin, and 'cello.

*I. J. Pleyel. Duets.* Op. 44. Newly revised, fingered and arranged for violin and piano by Fr. HERMANN. (Edition No. 7,544; net 1s. 6d.) London: Augener & Co.

OPUS 44 of Pleyel consists of three duets for two violins which were noticed in our reviews of last month; the present being one of numerous arrangements by Hermann, which will prove decidedly useful. They contain much that is attractive to young players, and are therefore particularly suited for educational purposes. The simple, melodious themes are worked out at length, and the interest is well sustained to the end of each movement. In this arrangement the piano part is adapted from the original 2nd violin part only. To make such a transcription effective calls for the practised hand of the musician, and even then does not always work out so successfully as in the instance before us. We feel every confidence in recommending this old standard work in its new garb.

*Another Glass before we go.* Words by William Black. Set to music for five male voices by HAMISH MACCUNN. (Edition No. 4,916; net 6d.) London: Augener & Co.

WHATEVER Mr. MacCunn takes in hand is sure to be done well; and this glee for A.T.T.B.B. will fulfil all expectations. It is fresh and interesting, making no unusual demand upon the voices, and we feel certain it will become popular with male-voice glee singers.

*Six Songs with Pianoforte Accompaniment.* By EMIL KREUZ. Opus 26. (Edition No. 8,880; net 1s.) London: Augener & Co.

THE present work, containing settings for a mezzo-soprano voice of words by Campbell and Hood is a pleasant example of Herr Kreuz's original and graceful style. The titles, in order, are: (1) "O, how hard it is to find," (2) "The Maid's Remonstrance," (3) "Spring it is Cheery," (4) "A Lake and a Fairy Boat," (5) "It was

not in the Winter," (6) "I Love Thee." Nos. 3 and 5 are very good, and No. 6 takes very high rank indeed among songs of its kind, and we must congratulate the writer upon such a charming idea so well worked out.

*Vortragsstudien. Eine Sammlung hervorragender und beliebter Tonstücke alter Meister für Violine mit Begleitung des Pianoforte bearbeitet von GUSTAV JENSEN.* No. 13, J. S. BACH. Andante aus der A moll Sonate. No. 14, W. A. MOZART. Larghetto aus dem Clarinetten-Quintet. London: Augener & Co.

WE can add nothing to what we have already said with regard to this collection of gems of the old masters. The two latest instalments, by Bach and Mozart, are edited in his usual careful manner by Gustav Jensen, who has also arranged the pianoforte accompaniment. Teachers of the violin should take note of this set, as it furnishes them with pieces which may be relied upon as particularly suitable for their requirements.

*Morceaux Favoris pour Piano à 4 mains.* 45, M. MOSZKOWSKI, Minuet, Op. 17, No. 2. 46, SCHARWENKA, Polish Dance, No. 3 in E flat. London: Augener & Co.

THE minuet by Moszkowski is the one in G major for piano solo, which called forth so much admiration from all pianists when it first came out. Its appearance now as a pianoforte duet will make it still more widely known, as in this form many of its difficulties disappear, while all its beauties remain. The lively and characteristic themes of the Polish dance by Scharwenka are very effective as written for four hands, and offer but little difficulty of execution, so that these two pieces will be found highly satisfactory from every point of view.

*Practical School for the Violin.* By E. W. RITTER. Book X. Scales in two octaves, exercises and duets in the first position. (Edition No. 7610k; net 1s.) London: Augener & Co.

WE now come to the tenth and last book of this violin school—at least, there is at present no announcement that the author intends to carry his work through the other positions. The ten books taken together form a school for training a violinist in the first position. It contains many excellent studies for acquiring facility in the various styles of bowing, besides many useful exercises for giving independence and fluency to the fingers of the left hand. Book X contains two special studies, one on the *thrown bowing*, the other on *Martelé* or *hammered bowing*, and the last scales are given along with many pleasing duets for two violins by J. von Blumenthal. We trust this practical work will obtain popularity and be valued as it deserves, as nothing could be more satisfactory for starting a pupil with.

*Six Quartets for Two Violins, Viola, and Violoncello.* By BEETHOVEN. Op. 18. Revised by Fr. HERMANN. (Edition No. 7201-6, six books; net 1s. each.) London: Augener & Co.

THE present new edition of the first six quartets of Beethoven calls for special remark on account of the excellent editorial work done by Prof. Hermann, the esteemed violin master at the Leipzig Conservatoire, than whom a more experienced and competent authority could scarcely be desired. Not only college students but amateurs who meet together to play these works will feel additional pleasure and satisfaction in playing from clearly printed parts, which give correct phrasing, bowing, fingering, etc., as well as letters at all points where [it

may be necessary to repeat portions for practice. We need hardly say more in favour of this edition than that it bids fair to become the popular performing edition throughout the country.

*Mass in D.* By E. M. SMYTH. London: Novello, Ewer & Co.

THIS Mass, which was given by the Royal Choral Society at the Albert Hall, on January 18 last, is the work of a young lady who is undoubtedly gifted above her fellows, in that she shows exceptional talent for composition, striking originality of expression, and a thorough mastery of technical detail. Whether Sir Joseph Barnby would have given the mass a hearing, in preference to other new works, except for royal influences, is a question which must arise in the minds of most people, although it need not interfere with a natural feeling of admiration for such an ambitious and original composition from a lady's pen. Speaking generally, Miss Smyth's best work is to be found just where her unfortunate tendency to strain after effect is least noticeable. The Benedictus, for soprano solo and three-part chorus for female voices, is a notable example. This is a beautiful number, of which one can speak in unqualified terms of praise, and it is a matter of regret that the lady, gifted as she unquestionably is, should not have been content to obtain by more sober paths the end which one cannot help feeling is within her reach, but which she often misses by over-elaboration. If Miss Smyth would discourage this weakness, and would be content to write more in accordance with set form, her genius will show itself through her work to greater advantage than in the present instance.

*Pauer's Birthday Book.* London: Forsyth Bros.

"SHAKESPEARE," "Tennyson," and other Birthday Books suggested to Mr. Ernst Pauer the idea of compiling one of Musicians and Composers. It is interesting to note the days on which great musicians came into the world, and departed from it, but the book under notice serves also a practical purpose: the years both of birth and death are also given, reminding readers of the period at which the various composers lived. Those whose business it is to learn and remember dates have but little idea of the vague knowledge respecting these matters possessed by many who are interested in music. And yet for a proper understanding of musical compositions how important it is to know about the period at which they were written! Mr. Pauer has also inserted remarks, reflections, maxims, etc., selected from the biographies, letters, and essays of celebrated musicians, philosophers, and poets. In the case of the greatest masters—Bach, Mozart, Beethoven—there is an acrostic or some quotation specially referring to the composer, but in other cases such direct connection is only rarely possible. An excellent Index of Paragraphs enables those who possess the book to see at a glance what a store of useful thoughts it contains—not only on the composers, but on music generally, and on its connection with the sister arts of poetry, painting, and architecture. At the end of the little volume there is also a useful alphabetical list of the composers' names. *Nulla dies sine linea* is the motto of the book, and this one may perhaps read as: No day without date.

## Operas and Concerts.

### LYRIC THEATRE.

THE production of the late Arthur Goring Thomas's opera, *The Golden Web*, in London, may be regarded as an event of some importance. Musicians were beginning to lose faith in modern

comic opera after the feeble examples we have seen recently produced on the stage under that title. Mere music hall jingling tunes, and pantomimic buffoonery has done duty of late years as comic opera; but it is nothing of the kind, it belongs to burlesque and extravaganza, and the music seldom possesses any originality. But *The Golden Web*, so far at least as the music is concerned, may rank with some of the brightest inspirations of Auber and other French writers of opéra comique. It is fresh, sparkling, and original, and the scoring is full of ingenuity and grace. Charming passages blended most skilfully fill up the pauses in the melodies, which are themselves full of dainty phrases and are piquant and attractive. The concerted music also reveals the work of an accomplished musician, and as we listened to it on Saturday, March 11th, when it was heard for the first time in London, we could not help a deep feeling of regret that England had lost so good a composer. The opera was first performed at the Court Theatre, Liverpool, by the Carl Rosa Company, in February, and we briefly alluded to it last month. But the work has gone beyond our expectations. It was satisfactory to hear the audience at the Lyric so warmly applaud music of a far higher character than is generally heard in works of the kind. Whether it may not prove too artistic for the "million" is the anxious question for the management. But let us give Mr. Horace Sedger the credit he deserves in producing a real English comic opera, and we trust he will be rewarded for his enterprising effort. Of the libretto we are sorry we cannot speak so favourably. The subject is a good one, but the opera should have been played in two acts instead of three, and then a vast amount of tiresome dialogue of no value to the work might have been omitted. Sir Arthur Sullivan and Mr. W. S. Gilbert, wise in their generation, play their works in two acts, and thus avoid the pitfall of weariness. The story is of a Fleet marriage brought about in a curious way. The heroine has a relative, Dr. Manacle, who is a "Fleet parson," and the hero is a young gentleman who has been reckless and squandered his fortune. He also has taken refuge in the Fleet, the period being 1750. Lord Silvertop, a wealthy old beau, is anxious to get Geoffrey Norreys out of the way, as he thinks he might then win the lady, Miss Amabel Bullion. It appears that the hero will receive five thousand guineas on the day of his marriage, and as he is pressed by creditors he avails himself of Dr. Manacle's advice to marry a lady of his choosing. The lady being closely veiled during the ceremony Geoffrey has no idea that he has married Amabel, the artful "Fleet parson" having arranged that the damsel shall be so disguised that there will be no chance of recognition. Accordingly Geoffrey takes the little fortune. Husband and wife part when the ceremony ends, and do not meet for three months, when Geoffrey and Amabel encounter each other in the gardens of Ranelagh. They renew their vows, the hero all unconscious that he is wooing his wife, and Amabel, in order to test her lover's constancy, keeps her secret. In the end—which is far too long delayed—an explanation comes and all ends happily. The lover has in the meantime come into his title and estate consequent upon the death of his father. The work was cleverly performed. Mr. F. Shale, who has a good tenor voice, represented the hero, and sang effectively, but his acting was but moderately good. Mr. Richard Temple was excellent as the foppish old Lord Silvertop, and Mr. Wallace Brownlow sang the music of Dr. Manacle, the parson, extremely well, but his comic acting wanted a little more breadth. The opera, conducted by Mr. Bunning, had full justice done to the music, and Miss Alice Esty, as the heroine, sang and acted charmingly, her fresh voice being warmly appreciated. Madame Amadi was also excellent.

### "ORPHEUS" AT THE LYCEUM THEATRE.

ON Saturday afternoon, March 11th, by the kind permission of Mr. Henry Irving, the pupils of the Royal College of Music were enabled to give a very successful performance of *Orpheus*. Gluck's opera was performed a short time since at the same theatre, but the representation gained in artistic effect on this occasion, and the theatre was filled in every part. The Prince of Wales and a host of celebrities witnessed the performance, the most important feature being the fine impersonation of Orpheus by Miss Clara Butt, whose magnificent voice will probably lead to her becoming a famous vocalist. Already she



has acquired great command of her beautiful voice, which is rich, sympathetic, and of ample volume. She has the true contralto quality, while, in addition to deep and powerful low notes, her compass extends upwards to the range usually possessed by mezzo-soprano voices. It is even and pure throughout the range, and when Miss Butt has further developed its resources by study we may look for an artist of high capacity. As may be expected, her acting still leaves much to desire, but even in the brief period that has elapsed since her first appearance she has made an advance, showing that she possesses intelligence and the faculty for culture. Miss Maggie Purvis was a graceful representative of Eurydice, and sang the music well. Miss Ethel M. Cain was pleasing as Eros, and Miss Reynolds was charming as the "Wandering Spirit." Dr. Villiers Stanford conducted, and the opera went remarkably well, band and chorus being excellent. The work was beautifully placed upon the stage, and Mr. Richard Temple proved an efficient stage manager. The classic tone of Gluck's fine opera was preserved throughout, and the costumes were graceful and artistic.

#### THE BACH CHOIR.

ON March 10th, the Bach Choir returned to its original plan, and with the result that the St. James's Hall was completely filled. When recently works by more modern composers were given the public became apathetic, and stayed away, but on this occasion, when the works of Bach filled the entire programme, the greatest interest was taken in the proceedings. The first item was the Trauer Ode of Bach, written for the funeral service of the wife of Frederick Augustus, Elector of Saxony, and first performed in 1727. It is composed for solo voices and chorus, the old-fashioned instruments, the *oboi d'amore* employed in the instrumental portion having been expressly manufactured for the Society. The viol da gamba was in use when Bach composed the music, but in this instance the passages for that instrument were played on the violoncello. The ode is in two parts, the funeral oration having been delivered between the parts. The solos were sung by Mrs. Hutchinson, Miss Hilda Wilson, Mr. Houghton, and Mr. Henschel, the latter artist being remarkably effective. Mr. Bennett played the flute obbligato, and Mr. Howell's rich tone on the violoncello was of great value. Professor Stanford conducted the ode with his accustomed ability. The orchestral Suite in C major was interesting, but would have proved more attractive if the three trumpets had been a little less shrill and brassy in tone. In the second part the church Cantata, *Herr wie du willst*, was given with the above vocalists. The Concerto for three pianofortes and stringed orchestra, in D minor, was to many the most attractive item of the evening. The solo pianists were Miss Fanny Davies, Mr. Leonard Borwick, and Mr. Henry Bird, and they gave the music in a most satisfactory manner; the orchestral passages were also judiciously played. The most striking movement was the finale, a fugue in which the genius of Bach was fully developed, the various amplifications of the theme being heard with the greatest pleasure, and the entire performance was charming. In some instances the strings have the fugue, the pianofortes executing brilliant passages.

#### WESTMINSTER ORCHESTRAL SOCIETY.

AMONG the Societies devoted to music of a higher class than amateurs generally cultivate may be named "The Westminster Orchestral Society." and on Wednesday, March 15th, we were present at an excellent concert, the only fault of which was a somewhat too ambitious choice in the Symphony. It was Mendelssohn's "Italian" Symphony, which, as everybody knows, requires to be taken in some of the movements at an extremely rapid pace. Mr. Stewart Macpherson, the clever conductor, possibly had not quite sufficient confidence in the executive powers of his instrumentalists, and in order to avoid any risk of a scramble took at least two of the movements, the first and the last, at such a leisurely pace that much of the effect intended by the composer was sacrificed. Ambition is a good thing, and need not be discouraged in youthful musicians and cultivated amateurs. The performance of the symphony had points of merit which we by no means ignore, but it would have been well to have deferred

the performance until the players could be trusted to take the fiery opening movement and the impetuous finale in the *Tempi* expressly indicated by the composer. In other respects we can cordially praise the Society, and in the accompaniments to Max Bruch's beautiful Romance for the violin and orchestra there was a finish and delicacy in the orchestral playing worthy of hearty praise. Mozart's overture to *Zauberflöte* was also well played. Mr. Frye Parker was the soloist in Bruch's Romance, and played with a pure tone and refined execution. The "Queen" vocal Quartet, consisting of four clever young ladies, sang with effect, as did Mr. Thorndike, who chose for one of his songs Schubert's *Dein ist mein Herz*, one of the sweetest love songs in the world. Mr. Thorndike sang it with excellent expression and execution. What a pity it is, remembering the magical beauty of these songs, that the name of Schubert is so seldom seen in our concert programmes. Out of the hundreds of exquisite songs Schubert wrote, surely vocalists might discover others than the two or three which are occasionally introduced. At the same concert, "A Song of Thanksgiving," by Miss Allitsen, deserved warm commendation.

#### CRYSTAL PALACE CONCERTS.

THE concert of the 4th of March introduced a new overture by Mr. G. Marshall Hall, an excellent musician who represents music at the Melbourne University. The overture is supposed to be an allegory of life with its "resolution, yearning, pain, and sorrow;" in the earlier portion glimpses of hope and consolation are traced; in the latter portion, mysterious notes from the horn give an idea of some "divine far-off event toward which the whole Creation moves," to express the idea in the words of the late Poet Laureate. This will give some idea of the emotional character of the overture, which serves to express in music thoughts beyond the reach of words. The band, under Mr. Manns, played the overture admirably, and if not entirely understood—as ideal works seldom are—it was appreciated. The Symphony in F of Brahms was finely played. M. Slivinski made his first appearance at the Palace, playing Chopin's Concerto in E minor and pieces by Schumann, Rubinstein, and Liszt, the latter being encored. Madame Belle Cole sang an air from *The Rose of Sharon* and Gounod's *Easter Eve* admirably. On the 11th, a Mass in D, by Dvořák, said to be performed for the first time in public, was produced. Naturally great interest was felt in the work of such a master. It was written in 1887 for the consecration of a chapel belonging to a private mansion in Bohemia. Since then the composer has enlarged the work, but it is not framed on the same large proportions as his other works, being for the most part very simple and melodious, and for that reason it is likely to become popular. Madame Clara Samuël, Miss Marian Mackenzie, Mr. Edwin Houghton, and Mr. Andrew Black were the soloists. Schubert's 23rd Psalm, for female chorus, with accompaniment by Mr. Manns; the overture to *The Light of the World*, and the Andante and Finale from Mendelssohn's "Reformation" Symphony were included in the programme. Dr. Joachim gave Mozart's Concerto for violin in A, and Gade's Capriccio on the 18th. He gave new life to the violin composition of Mozart, his rendering of the Cantabile passages being perfect. Schumann's "Rhenish" Symphony, and Mr. Hamish McCunn's "Land of the Mountain and Flood," the *Vorspiel* to *Tristan und Isolde*, and the Prelude and Processional music from Moszkowski's opera *Boabdil* were on the programme, and Miss Mary Harris sang well.

#### POPULAR CONCERTS.

BACH's Double Concerto, played by Dr. Joachim and Lady Hallé, was one of the prominent features on Saturday afternoon, March 4th, when the audience was larger than it had been on any previous occasion this season. The famous violinists met with an enthusiastic reception, and were compelled to repeat the slow movement. Miss Fanny Davies was very successful in the new pianoforte pieces of Brahms. Beethoven's Quartet in F minor, Op. 95, was beautifully played by Messrs. Joachim, Ries, Straus, and Piatti. The lovely pianoforte trio in B flat of Schubert was another delight for the audience. Mrs. Elene Eaton, an American dramatic soprano, sang an air from Handel's *Semele* and Rubinstein's song, "The Asra," with some effect.

At the concert on March 6th Dr. Joachim and Miss Fanny Davies played Beethoven's Sonata for violin and pianoforte in G major, Op. 96. Cherubini's Quartet in E flat was another interesting work, in which Dr. Joachim was admirable as the first violin. Beethoven's trio in C minor also charmed the audience. In Schumann's "Papillons" Miss Fanny Davies delighted all who heard her. In response to an encore she gave one of the new pieces of Brahms, Op. 116. Miss Evangeline Florence sang Weber's Scena "Softly Sighs" in good style. At the concert of Monday, 13th, Mendelssohn's posthumous Quintet in B flat, Op. 87, was performed by Messrs. Joachim, Ries, Straus, Gibson and Piatti. The third movement was so much appreciated that it was redemanded, but this compliment was not accepted. Haydn's cheerful Quartet in G major, Op. 64, No. 4, delighted everybody. Mr. Leonard Borwick played some Chopin pieces with excellent effect. Signor Piatti gave a solo, and Miss Alice Gomez sang charmingly. The last concert of the season took place on Saturday, the 18th, and attracted a large audience. Mlle. Wietrowetz was the solo violinist, and gained cordial approval as the first violin in Beethoven's Quartet in B flat, Op. 18. She also played Spohr's Dramatic Concerto with admirable effect. A new pianist, Mr. Charles Forster, was heard for the first time in Schumann's "Carnival." He is a neat and finished rather than a powerful player, and gives the impression that he is more at home in the romantic than the classic school. Mr. Santley was the vocalist and sang with his customary effect.

#### PHILHARMONIC SOCIETY.

THE first concert of the season was given on Thursday, March 9th, and it was a long one. Some thought it too long, as the last item was Auber's overture *Marco Spada*, which nobody particularly cared for, but there were more important works on the programme, and these were heard to advantage under the direction of Dr. Mackenzie, whose appearance in the orchestra was the signal for hearty applause. He conducted the "Eroica" Symphony in the ablest possible manner, and secured the approval of all lovers of Beethoven. The overture to *Euryanthe* was also a great success. An interesting item in the programme was Dr. Hubert Parry's incidental music, composed for the tragic play *Hypatia*, now being performed at the Haymarket Theatre. We mentioned last month the chief characteristics of the music, which was heard with great pleasure, and perhaps to greater advantage apart from the stage. M. Slivinski interpreted the Schumann Concerto rather "fiercely," if one may use such a term. Schumann certainly admits of tenderer treatment than that of M. Slivinski. On this occasion Miss Nancy McIntosh replaced Miss Macintyre, who was indisposed, and sang cleverly the air of Massenet, "Il est doux et est bon," but there are other kinds of music that would probably suit her better. The general impression made by the concert was most favourable as regards the tone and execution of the orchestra, and there appears to be every prospect that Dr. Mackenzie will be an admirable conductor. He is undoubtedly popular, and it is certain that his choice of music will be dictated by devotion to the best interests of the Philharmonic Society. At the concert of the 23rd, Mr. Frederick Cliffe's Symphony in E minor No. 2, written for the Leeds Festival, was very successful. Mr. Arthur Somervell's "Orchestral Ballad" was also well received. Miss Wietrowetz played the Violin Concerto of Brahms.

#### ROYAL CHORAL SOCIETY.

A CAPITAL performance of Handel's *Israel in Egypt* was given under the direction of Sir Joseph Barnby at the Albert Hall on March 8th. The choruses were magnificently sung, the "Hailstone Chorus" being, as usual, repeated in obedience to the universal desire of the audience. The question whether the duet "The Lord is a Man of War" should be given by hundreds of tenors and basses has often been asked, but has never been satisfactorily answered. Mr. Edward Lloyd, who was in fine voice, sang "The Enemy Said" in his most admirable style. Miss Clara Butt was successful in the two contralto airs, her beautiful voice being very effective in the large area. Miss Anna Williams and Miss Margaret Hoare rendered efficient assistance. The

orchestra was satisfactory, and Sir Joseph Barnby conducted with the utmost care and zeal. It was evidently a labour of love.

#### WAGNER CONCERT.

THE lovers of Wagner had a treat on the 14th, when there was such a demand for places that all the tickets were sold, an unusual thing to happen at any concert at the present day. But Wagner's star is in the ascendant, and Mr. Henschel, with his excellent orchestra and his own admirable services as conductor, gave a splendid rendering of a number of Wagnerian selections, instrumental and vocal, making the concert thoroughly representative of the composer. The audience frequently became enthusiastic, and their applause was fully justified. Miss Palliser sang exquisitely in place of Miss Macintyre. "Why not another Wagner concert at an early date?" we heard more than one visitor say.

#### MISCELLANEOUS MUSICAL ITEMS.

SIR AUGUSTUS HARRIS will give at Easter a brief operatic season at popular prices. It will take place at Drury Lane Theatre, and will include some of the most popular works of the past season. There will be no lack of variety, as occasionally English as well as foreign operas will be given. The decided advance in popularity of Wagner's works was proved by the warm reception last season of operas which never before secured the entire approval of our opera-goers. Alive to this, Sir Augustus Harris has already paid a visit to Germany to make arrangements for the forthcoming season, which, if we escape a change of Government, promises to be a very brilliant one, as, in addition to Italian and French works, the enterprising lessee will produce some of the German masterpieces, and will, as before, utilise Drury Lane Theatre when required. Important engagements are made for the Covent Garden season, and several new singers of great continental repute will appear. Mr. Cowen's opera *Signa* is to be produced at the Dal Verme Theatre, Milan, towards the end of April. Mr. G. A. Clinton's wind instrument Chamber Concerts at the Prince's Hall deserve the warmest encouragement. There are compositions of great beauty written by the best composers for combined wind instruments, and they have been too long neglected. Miss Amy Louise Reeves, a clever pupil of Mr. Francesco Berger, gave a pianoforte recital at Steinway Hall on Saturday, March 4th, and delighted a large audience by her excellent playing. The "Strolling Players Orchestral Society" gave a pleasant Smoking Concert at St. Andrew's Hall, Newman Street, on the 15th. The Duke of Teck was in the chair. The performance of *The Golden Legend* by the students of the Guildhall School of Music on March 22nd was a great success. The "Wind Instrument Chamber Concert" of the 24th was interesting.

#### Musical Notes.

A CRISIS seems to be approaching in M. Bertrand's management of the Grand Opéra. His first year has closed with a deficit of nearly 400,000 francs (£16,000), which he attributes chiefly to the loss on the cheap Sunday performances. The Minister of Fine Arts is asked to consent to a slight increase in the prices for the Saturday performances, which, it is hoped, would make up for the losses on the Sunday. Meanwhile, rumours are abroad that, perhaps, M. Gailhard may return, not as director, but in some sort of association with M. Bertrand. It is to be hoped that M. Bertrand will not have to retire, for his management so far has been most creditable; but circumstances just now are heavily against him. The new opera, *Deidamie*, by Henri Maréchal, seems likely to have to be dropped altogether, Mlle. Wyns, a young *débutante* who has been rehearsing the title-rôle, having thrown up her engagement and gone over to the Opéra Comique; besides which, all available time has now to

be given to the preparation of the French version of *Die Walküre*, which it is hoped to produce in April. Feeling that some knowledge of the *Rheingold* is necessary for a proper comprehension of the *Walküre*, M. Bertrand proposes to give some *conférences* in the Opera House, at which M. Catulle Mendès will explain the story of the work and its connection with the *Walküre*. These lectures will be musically illustrated by selections from the *Rheingold*, sung by the artistes of the opera—the orchestra to be represented (it is said), by two pianos. The long-expected ballet, *La Maladetta*, by M. Gailhard, with music by Paul Vidal, was produced on February 24, and procured a triumph for the scene-painter, the stage-manager, and the two chief *danseuses*, Mlles. Subra and Mauri; M. Vidal's music fell somewhat below expectation.

THE extraordinary idea of performing Berlioz's *Faust* as an opera has been carried out at Monte Carlo—chiefly, it would seem, to gratify the vanity of M. Jean de Reszke, who desired to play Faust. The Marguerite was Mme. d'Alba; Mephisto, M. Melchisedec; and the piece, thanks chiefly to a very splendid *mise-en-scène*, was received with great favour. It will, perhaps, be given in Paris, and it is said in London.

At the Opéra Comique, the production of Delibes' posthumous opera, *Kassya*, has been much delayed by the indisposition of Mme. de Nuovina, and the production has not yet been announced. It is intended to revive Massenet's *Esclarmonde* with Miss Sybil Sanderson, MM. Gibert and Bouvet in their original rôles.

THE Théâtre Lyrique, the new operatic enterprise of M. Déroizat, at the Renaissance Theatre, seems to have collapsed after the first month. No official announcement has been made, but the theatre has not been open for a month past, nor is there any prospect of a re-opening. The scheme appears to have been started with inadequate resources. M. Messager deserves much sympathy, his new opera being thus killed almost at its birth. A little *opéra-bouffe*, *Phryné*, by M. Saint-Saëns, which was to have been produced by M. Déroizat, has been taken up by M. Carvalho, and will be given at the Opéra Comique, where also an opera, *Le Flibustier*, by a Russian composer well-known in France, M. César Cui, is to be produced before the end of the year.

*Brocéliande*, a fairy opera in four acts and six tableaux, by M. Lucien Lambert (libretto by M. André Alexandre), was produced at the Théâtre des Arts, at Rouen, on February 24, with great success. The author is a young composer, some of whose works, and among them the overture to the present opera, have already had some success at Parisian concerts; but this is his first real stage work. It deals with the legend of Merlin and Vivien, and the parts of Enid, Vivien, Gildas, Merlin, etc., were sufficiently well filled by Mmes. Baux, Parentani, and MM. Cornubert, Ceste, Poitevin, etc.

THE prize-winner in the Concours Rossini this year is M. Henri Hirschmann, a pupil of M. Massenet, and still a student at the Conservatoire. His prize cantata, "Ahasuerus," will shortly be performed at the Conservatoire along with that of his predecessor, M. Leon Honoré, whose work has not yet received its due honour—a public performance.

THE proposed tax of ten francs on every piano is exciting a great outcry in France, and it is asked, naturally enough—why on pianos only?—why not violins and organs and cornets, and other musical instruments?

THE *Orphée* of Gluck is about to be put on the stage of the Théâtre de la Monnaie at Brussels, under the superintendence of M. Gevaert. Much is expected of this revival.

SIG. MASCAGNI has made his appearance at the Berlin Hofoper, where he conducted his *Cavalleria* and *Freund Fritz*, amid the customary signs of enthusiasm; but he left the production of *I Rantzau* (on February 25) to be superintended by Herr Weingartner. The work was well received by the public, but the critics are inclined to treat it with considerable severity, and it is clear that it is nowhere regarded as adding to the composer's fame.

AT Kroll's Theatre, public attention is attracted by two famous *prime donne*, Mme. Nevada, and Mme. Minnie Hauck, of whom the former seems by far the most successful. The critics and the public are alike enthusiastic over both her singing and her acting. In the *Barbiere*, *Traviata*, and *Lucia* she has won triumphs such as are rarely gained in Berlin, the exquisite perfection of her florid singing exciting equal astonishment and admiration. Mme. Hauck has taken up the part of Christina in Giordano's *Mala Vita*, but without approaching the marvellous power of Signora Bellincioni, who created the part. An opera by A. Schulz, *Der wilde Jäger*, may be dismissed with this record of the fact of its production.

A REPORT, said to be reliable, is in circulation that Sig. Sonzogno, the Italian publisher and *impresario*, intends to bring an operatic company to Berlin in the autumn to produce the many operas of which he owns the copyright, such as those of Mascagni, Giordano, and Leoncavallo, whose new work, the *Medici*, is to be one of those which will be produced.

THE most important event in the records of the concerts of Berlin during the last month was the appearance of Dr. v. Bülow to conduct the last Philharmonic Concert on the 13th. He appeared to have quite recovered, and conducted three symphonies by Haydn, Brahms, and Beethoven, with his usual mastery. After a triple recall at the close, he turned to his audience, and said: "Thanking you for this kindly recognition which should properly be given to the orchestra, I trust I may regard it as an indemnity for some former extravagances." His generous apology was warmly received.

HERR THEODOR WACHTEL, the famous tenor, gave a concert at Kroll's Theatre on March 8—two days before his 70th birthday. In favourite songs from the *Zauberflöte*, the *Dame Blanche*, and the *Postillon*, he showed that his wonderful voice had lost almost nothing in power or quality.

THE Leipzig Conservatoire (the oldest of the present music schools of Germany) celebrated its Jubilee, or 50th anniversary of its foundation, on March 10, with much ceremony and rejoicing. Prof. Reinecke conducted the performance of an overture composed for the occasion by himself, and of Beethoven's *Choral Symphony*. Later in the day, there was a Students' Carnival, a banquet, and a ball, festivities which were attended by a large number of past and present students and their friends. The Conservatoire is flourishing, and bids fair to be still flourishing when the time shall come to celebrate its centenary.

A NEW string quartet by Eugen D'Albert has been played at Leipzig, and is said to be a fine work, showing a great advance on his first—especially in clearness and purity of style.

THE opera *Kunihild* by Cyril Kistler, which was first produced at Sondershausen in 1884, but then attracted little notice, has been revived at Würzburg, and some critics profess to find in its author the true successor of Wagner. It may be so, but perhaps some further tests would be desirable.

IT is definitely announced from Bayreuth that in 1894 there will be performances in the Wagner Theatre of



*Parsifal*, *Tannhäuser*, and *Lohengrin*; the last-named drama being given for the first time. Very great interest will attach to the production.

A HITHERTO unknown manuscript score of *Don Giovanni* has turned up at Gratz, in the possession of Frau Anna Willhain. A thorough examination of it has led Dr. Ferdinand Bischoff to the conclusion that though it is not in Mozart's handwriting, it was very probably used by the composer to conduct from, and some of the alterations and pencil-marks on it may be Mozart's own doing.

HERR RUBINSTEIN is touring throughout Germany, not as a pianist, but as conductor at concerts where his own music is performed. His pupil, Fräulein Sophie v. Jakimowsky, sits at the piano and generally plays the master's Concerto in G. At Bonn, Rubinstein gave a concert for the benefit of the Beethoven-haus, and himself played four of the sonatas of Beethoven with a fifth as an encore. The crush and the applause were alike terrific. At the Brünn Theatre they are preparing to give the composer's sacred opera *Moses*, the performance of which will be spread over two evenings.

A GREAT sale of musical autographs took place at Berlin last month. Among the letters was one from Leopold Mozart, announcing the birth of his son, and giving the name as Joannes Chrisostomus Wolfgang Gottlieb (Amadeus).

PRAGUE is determined not to lose its well-earned reputation for musical enterprise. The managers of the Deutsches Theater finished their Wagner cycle by producing the opera *Die Feen*, which had previously been given only at Munich. A month later, a German version of the Spanish opera, *Garin*, by Tomas Breton, was brought out with the composer conducting, and the work was very well received.

THE *Allgemeine Musik-Zeitung* of March 10, prints five letters written by King Ludwig to Wagner, which have just come to light. They are of a kind very unusual, indeed, to be written by a king to a subject—being almost entirely expressions of the most enthusiastic admiration, and the most profound affection. But, strange as they are, it is impossible to read them without sympathy and respect for their writer.

EUGEN D'ALBERT's first opera, *Der Rubin*, is to come before the world at Carlsruhe, it is hoped before the end of April. And Felix Mottl's new opera, *Kaiser und Dichter* (Emperor and Poet), which is not his first but his third (we think), will also be produced there.

THERE are strangely conflicting statements as to what operas are chosen for the model performances at Gotha in July. Some of the German papers say Spohr's *Faust* and Cherubini's *Lodoiske*; others say Nicolo's *Joconde* and Cherubini's *Medea*. The opera which gains the prize in the announced competition will, of course, be a third, and seventy scores have been already sent in; a fourth opera remains to be chosen. Levy of Munich and Felix Mottl will conduct two of the operas.

THE Philharmonic Concerts at Hamburg, which have been given since 1828, are to be discontinued, the support of the public having been transferred to the Subscription Concerts conducted by Hans von Bülow. The management of the Philharmonic has failed to keep pace with the growth of musical taste, but surely some better course than dissolution might have been discovered.

GLUCK's little comic opera *Der betrogene Kadi* has more vitality than most of his serious works; it is constantly cropping up in fresh places, Dresden being the latest, where it was produced on February 12, and very favourably received. Mesdames Bruning and Bossenberger and Herr Scheidemantel were in the cast.

ALFREDO CATALANI is the latest of the modern Italian composers whose works are finding their way to German theatres. His opera, *La Wally*, with a libretto translated back into German by Mme. von Hillern, authoress of the original story, was produced at Hamburg, on February 16, for the benefit of Frau Klafsky, who took the title-part and played it with great success. The composer was present and was frequently called on to appear before the audience.

TWO new operas by comparatively unknown authors, which have had fair success, are *Harald und Theano*, by C. A. Lorenz, at Hanover, and *Der Asket* (The Ascetic), by Carl Schröder, at Leipsic.

HERR GUSTAV SCHRECK, a professor at the Conservatoire at Leipsic, has been appointed cantor of the Thomasschule.

THE memory of the late Vincenz Lachner has been honoured at Carlsruhe and Baden-Baden by two concerts, consisting chiefly of his compositions. Frau Hoeck-Lachner, a pupil of the deceased, had a distinguished share in both concerts.

DRÄSEKE's cantata, *Columbus*, was performed at Dresden in February by the Lehrergesangverein, but apparently made no favourable impression. The honours of the concert fell to the *Dithyrambe* of the late Julius Rietz. Mme. Malten and Herr Perron were the vocalists.

THE oratorio *Franciscus* of the Belgian, Edgar Tincl, has had two performances at Berlin by the Philharmonic Choir under Herr Siegfried Ochs, and on both occasions made a profound impression. The choral singing was most excellent, and of the soloists, Frau Herzog, Herren Vogl, Felix Schmidt, Zarneckow and König, the lady particularly distinguished herself; and if we may judge by the number of performances in various towns, and the reception it everywhere meets with, *Franciscus* seems entitled to a very high place among modern oratorios.

HERR VOGL, the late *Heldentenor* of the Munich opera, has come forward as a composer. At a concert at Leipsic he sang twenty-two *lieder* and a *ballade* of his own composition. They are said to show much musical talent.

MME. CALVÉ and Miss Sibyl Sanderson have been singing at Nice; the former as Ophelia in Thomas' *Hamlet*, the latter in *Werther* and *Roméo et Juliette*. Mme. Sembrich is once more in her favourite St. Petersburg, where she never fails to triumph.

THE 300th anniversary of the death of Orlando di Lasso, which took place at Munich on June 14, 1594, is to be celebrated with some show in that town, and also at Mons, his birthplace. A Belgian, M. Boghaert-Vaché, has won the prize for the best popular Life of the composer—a prize offered by the Academy of Fine Arts of Mons.

*Falstaff* continues to draw crowded houses at La Scala; up to March 18 it had been performed seventeen times, but not many more performances can be given at Milan, as arrangements have been made for the company to perform the opera at the Costanzi Theatre at Rome. Wagner's *Flying Dutchman*, which has been produced (for the off-nights?) has been coldly received by the Milanese.

ACCORDING to some papers, the whole company of La Scala, conductor, soloists, chorus and orchestra, will shortly go on tour with *Falstaff*, visiting Rome, Genoa, Venice, and Trieste, and finishing with six performances at Vienna.

THE reception of *I Rantzau* at Venice was rather decidedly unfavourable; and *L'Amico Fritz* at Trieste did not excite much enthusiasm. It looks as though the Mascagni *furore* was beginning to die out.



PUCCINI's new opera, *Manon*, continues to draw full houses at the Turin Opera. Messenger's *La Basoche* is in preparation, and after that, *Irene*, by a Portuguese composer, Alfredo Keil, will have its turn.

SEÑOR BRETON's *Garin* (translated from the Spanish) was produced in the German Theatre at Prague on March 8th, and favourably received.

A NEW opera, *Leitora da Infanta*, by the Portuguese, Agostinho Machado, was produced at Lisbon on February 19 with much success.

THE Metropolitan Opera House at New York has been purchased by a syndicate of wealthy capitalists, and will be again opened as an opera house next year—probably under the management of Messrs. Abbey and Grau, but the list of artists said to be engaged is, perhaps, rather premature.

THE Nordica Operatic Concert Company has started on a tour in the States: it includes Mmes. Nordica, Scalchi, Helen Dudley Campbell, and Messrs. Campanini, Del Puente, and Emil Fischer.

MR. PLUNKET GREENE made his first appearance in New York in February, singing airs from *Tannhäuser* and the *Meistersinger*, with old Irish and Hungarian airs. His success with the audience and with the critics was immediate and decisive.

THE patronage of orchestral music in New York may be judged from the following list of societies giving orchestral concerts during the last two months—some being weekly concerts: New York Symphony Society, Philharmonic Society, Boston Symphony Orchestra, Seidl Popular Concert, Damrosch Popular Concert. From their programmes we take the following works, all unknown to Londoners: Tchaikowsky's *Hamlet* overture and string-sextet; Klughardt, Symphony in C minor; Fuchs' Serenade; Lalo, Overture, *Le Roi d'Ys*, Svendsen Zorahayda; Mac Dowell, *Hamlet* and *Ophelia*; Hallén, Swedish Rhapsody—*Cum multis alitis*.

THE indefatigable Reginald de Koven has produced another comic opera, *The Knickerbockers* (Boston, January 5).

CONSIDERABLE additions have been made to the list of musical works to be performed at Chicago during the period of the World's Fair: the Matthew-Passion, the *Messiah*, and the Choral Symphony are to be given, and a lengthy list of works by American composers is added. This includes some already well-known works by Paine, Chadwick, Foote, Bird, and Shelley; two works by G. F. Bristow, an oratorio *The Great Republic*, and an overture "*Jibbewainoske*," are probably new. Compositions by MacDowell, Templeton Strong, and Van der Stucken are also promised.

A NEW Scottish Orchestra has been formed, to give Symphony Concerts in Glasgow and other towns. It is understood that Herr Weingartner, now conductor at the Opera House of Berlin, is to be the conductor.

THE annual Reid Concert took place at Edinburgh on February 14th, with Prof. Niecks as conductor, and an orchestra of over eighty players. Frl. Fillunger sang, Mr. C. Reynolds and Herr J. Klengel gave solos on the oboe d'amore and violoncello. Scotch music was represented by Mr. MacCunn's "*Dowie Dens o' Yarrow*" and Dr. Mackenzie's First Rhapsody.

SIR A. SULLIVAN has conducted two concerts of English Music at Monaco.

THE prospectus of the Richter Concerts announces six concerts to take place in June and July. The new works to be given are Grieg's "*Scenes from Olaf Trygvason*," Smetana's symphonic poem "*Vltava*," and Richard Strauss's *Don Juan*, with overtures by Goldmark and Zdenko Fibich.

OUR list of deaths is somewhat lengthy this month. It includes Mr. Sydney Naylor, the well-known accompanist at the ballad concerts (died March 4th, in his 52nd year); Mr. George Ernest Lake, organist of All Saints, Kennington Park, and an active worker in many branches of musical training; Mr. Henry Burnett, a tenor of some eminence fifty years ago; Miss Bettina Walker, the authoress of an interesting work, "*My Musical Experiences*"; Mr. George Wood, late member of the firm of Cramer, Wood & Co. In 1870 he directed an opera season at Drury Lane, which, though pecuniarily a failure, was one of the best ever given in London. He brought out the *Flying Dutchman* (in Italian), with Ilma di Murska and Santley. This was the first time an opera by Wagner was performed in England—but the day of Wagner had not then come, and it was only given twice. Thomas' *Mignon*, Mozart's *Oca del Cairo*, and Weber's *Abu Hassan* were also novelties of this season. Among deaths abroad, we must mention Frau Hermine Spiess-Hardt-muth, the famous *Lieder*-singer, who died on February 25th, her 32nd birthday; M. Henri Warnots, a Belgian singing-teacher of high distinction (died March 3rd, at 62); M. Gabriel Sinsoliliez, conductor at the Grand Théâtre of Lille, where he had just superintended the first production of the *Flying Dutchman* in France.

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## The Daily Telegraph

Of March 17th, has the following Review:—

"The series of theoretical works written by Ebenezer Prout will prove of inestimable service to teacher and scholar alike. Published in nine volumes, the series embraces an exhaustive treatise on each of the following subjects: Harmony, its theory and practice; counterpoint, strict and free; double counterpoint; and fugue. With earnestness the author points out the desirability of studying harmony and 'strict counterpoint' simultaneously, and advises that 'as soon as the pupil has mastered triads and their inversions, he shall begin elementary counterpoint.' This recommendation is unheeded by many teachers of theory, and some there are who altogether reject the plan, on the ground of strict counterpoint being of little practical value. But the author, believing it to be an essential branch of study, has, by verbal explanation of rules, as well as by illustrative examples, succeeded in making it appear attractive and important. Two-part counterpoint is treated at considerable length, a chapter being devoted to each of the 'Five Species.' As far as the 'species' are concerned, the same order is observed in three-part and four-part strict counterpoint. So varied in construction are the exercises and examples that one is apt to forget that the only harmonic used therein are diatonic triads and their first inversions. In leading students through paths trodden by our musical ancestors the skilful guide never fails to point out objects of interest to be met with on the way. Though so much in love with his subject, he places it in its proper position, as a preliminary study to actual composition. The fact is again and again insisted upon that 'strict counterpoint is simply the means to an end.' The object to be attained is the power of free part-writing, here called 'free counterpoint,' the study of which should not, the author says, be commenced before the pupil has completed his course of harmony. Liberated from the restraints imposed by ancient rules, modern counterpoint opens the door to well-nigh all combinations which do not violate the laws of harmony. The final chapter treats on the application of counterpoint to practical composition. In the book on Double Counterpoint and Canon, Mr. Prout places these intricate subjects before the student in the clearest and most convincing manner. The last, as yet unpublished, of the series is an able and in some respects remarkable treatise on Fugue. After carefully examining the rules from time to time laid down by men in authority, and after patiently testing their accuracy by the works of Bach and other great masters, the author is led to declare that 'there is no branch of musical composition in which theory is more widely at variance with practice than in that of fugue.' In stating his own views, he directs attention to the principles which govern the relation between Subject and Answer. While there is but little diversity of opinion as to what should be the features of the subject, there are, on the other hand, many conflicting opinions as to the nature of the answer. The theorist directs one mode of procedure, and the composer acts upon another. 'This rule,' says the old text-books, 'is absolute'; yet Bach is found breaking it with good effect. Our author wisely declines to submit to the authority of any rule however ancient unless it be found in agreement with the general practice of acknowledged masters. Of course, there must be rules for the guidance of students; and, while rejecting some which have

## Review of E. Prout's Text-books (continued)—

little else than age to recommend them, he has provided others supported by references to fugue works by the greatest writers. In describing a fugue as a composition in 'ternary form,' Mr. Prout says: 'The first section extends as far as the end of the last entry of the subject or answer in the original keys of tonic and dominant. The second or middle section begins with the commencement of the first episode, which modulates to any other key than that of tonic or dominant; and the third or final section begins with the return of the subject and answer.' The features of each section are admirably delineated, and the construction of the whole fugue is clearly explained and aptly illustrated. As text-books, Mr. Prout's theoretical treatises will doubtless take the position of standard works.'—*The Daily Telegraph*, March 17th, 1893.

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## The Times

Of March 3rd, 1893, has the following Review:—

"NEW SONGS.—The latest songs of Grieg, published in the Peters edition (Augener and Co.), contain much that is worthy of the composer's reputation, though there is little that will enhance it. The charming 'Gruss,' set to Heine's words, and the sombre 'Dreinst, Gedanke mein,' to the well-known words by Geibel, are the most beautiful of Op. 43; in Op. 49, all of which are set to words by Holger Drachmann, the accompaniments will deter most of the incompetent from even essaying them; these more elaborate works are all graceful and interesting. Three books of songs by F. Delius show the strong influence of Grieg; the composer is bent on puzzling even the best readers, as when he writes a passage in A sharp major without using its enharmonic equivalent. The songs are thoughtful and well written. Another stumbling-block to incapable accompanists is the set of three very clever songs by Isobel Hearne, more especially 'Bird Raptures,' set to the well-known lines of Christina Rossetti. All three are well worthy of attention, for all are musically and original. In a later group by the same composer, 'My lady's heart' and 'I love your look' have considerable charm and deft grace. Edith Swepestone's 'Foreshadown,' a well-constructed song with a violoncello obbligato, and a set of three lyrics to words by Mr. W. Black, show the hand of an accomplished musician; and more than one of C. A. Lidgays album of four songs to words by Heine is worthy of vocalists' attention. As over 70 songs by Mr. Emil Kreuz are among the publications of the firm, it is manifestly impossible to notice them here as fully as they deserve. The two with violin, Op. 8, the ten called 'Pastoralia,' the finely-conceived ballad 'The Turkish Lady,' Op. 11, the vigorous 'Schelm von Bergen' in Op. 14, the interesting settings of Campbell and Shelley in Op. 15, the effective 'When Napoleon was flying' in Op. 17, and the suave 'Abends' in Op. 23, are all the work of an earnest and cultivated composer, many of them containing passages of real originality and beauty. A group of four songs by C. Wood contains settings of some old-world poems; the best of them, Suckling's 'Why so pale and wan?' is spelt by the unnecessary alteration of the final outline. 'How can the tree but waste?' has more spontaneity than some of the others. A set of six songs by Mr. MacCunn contains some specimens of the composer's better class of work: 'Wishes' is a graceful little song; 'Doubting' is sufficiently expressive, though not particularly well written for the voice; and 'Hesper' has plenty of opportunities for effect. A pretty 'Message to Phyllis,' by F. J. Simpson, and a melodious 'Parted Lovers,' by M. Bergson, issued with and without an obbligato part for violin or violoncello, which may be recommended, are sent by the same firm. A really delightful book is the volume of 'French Rounds and Nursery Rhymes,' edited by C. Lebourg, and provided with both French and English words, and directions for playing the various games with which most of the songs are connected. The lovely 'Chevalier du Guet,' 'Roi Dagobert,' 'Au clair de la Lune,' 'Gentil Coquelicot,' and many other favourites will be found, and it is only fair to say that in nearly all cases the whole of the original words have been given, or at least as many of them as could possibly be considered fit for nursery use. Twenty-two stanzas of 'Mabrook' will probably be enough for anybody. It is perhaps a pity that the immortal 'Frère Jacques' is given as a canon 'two in one,' not, as it should be, in its proper guise of a canon 'four in one.'—*The Times*, March 3rd, 1893.

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